

# THE MUSICAL ANTIQUARY

APRIL, 1912

## THE STUDY OF PRIMITIVE MUSIC

IN this paper I propose to describe such features of the music of two primitive peoples that I have studied as are likely to add to our knowledge of musical history and development. The two peoples whose music will be here considered are the Murray Islanders of the Torres Straits and the Veddas of Ceylon. Their homes are of course widely distant from one another. The Murray Islands are a small group of islands, only one of which is now inhabited, situated to the north of Queensland, between Australia and New Guinea. The Veddas are the 'aboriginal' people of Ceylon; they probably crossed to the island in remote times from India. Both the Miriam (as the Murray Islanders call themselves) and the Vedita folk are relatively primitive. In the former we may doubtless recognize Australian and Papuan elements, while the latter perhaps represent the Dravidian stock.

There is one striking feature common to the Miriam and the Vedita peoples, namely, the very insignificant part which musical instruments have played in the development of their music. Those Veddas who have not been affected by contact with the Sinhalese have no musical instruments whatever. Other Veddas have adopted but one instrument—the drum—from the Sinhalese, or they borrow it for special ceremonies. In the two oldest Vedita ceremonies the songs are accompanied merely by a 'rhythmic slapping of the hands on the abdomen and thighs'.<sup>1</sup>

The Murray Islanders are not much more advanced in this respect. True, they have a drum which is often beaten while they sing. But that is the only instrument which is ever used simultaneously with vocal music. Occasionally flutes, panpipes, and Jew's harps are to

<sup>1</sup> See the writer's chapter on Music in *The Veddas*, by C. G. and Brenda Seligmann, Cambridge, 1911, pp. 841-85, where fuller details than can be given in this paper will be found.

be seen on the island; but they are never used in combination with one another or with the voice, or at any religious or other ceremony where music is employed. They have been introduced from New Guinea or from the South-Sea Islands, and obviously have never played any important part in the development of Miriam music.<sup>1</sup>

It was my good fortune to spend between four and five months of the year 1898 on Murray Island as a member of the Cambridge Anthropological Expedition to the Torres Straits. The equipment of the Expedition included phonographs for recording native language and music.

At the outset I should like to lay emphasis on the value of the phonograph for the study of comparative music.<sup>2</sup> As every one knows, the phonograph does not satisfactorily reproduce the quality or timbre of the tones sung into it. But it does very accurately reproduce the rhythm of the tones and the intervals which they form with one another. Further, it can be made to reproduce the actual pitch and *tempo* of the notes sung if a tone of known pitch (e.g. a pitch-pipe or a tuning-fork) be sounded into the phonograph just before each record is taken in the field. For, when in reproducing the record the phonograph is made to rotate at such a rate as to emit this already standardized note, the instrument must then be rotating at the same speed as that of the instrument into which the tune had been sung. And since the absolute pitch and the *tempo* of the notes reproduced depend on the rate of rotation of the record, one may in this way contrive that they agree exactly with the pitch and *tempo* of the song as originally recorded.

Without the phonograph it is impossible even for the accomplished musician to transcribe with sufficient accuracy the exact pitch and *tempo* of the tunes heard in the field. The phonograph enables him to listen repeatedly to the song at his own convenience, and to gain such familiarity with it as is unobtainable by other means. It enables him—though with more difficulty and perhaps with greater chance of error—to analyse music which he has never heard in its native atmosphere. For example, the analysis of the Vedda songs which is given later in this article has only been possible by means of phonographic records, obtained by Dr. and Mrs. Seligmann in the course of their ethnological research in Ceylon, which they transferred to me upon their return to this country.

Even highly musical persons are prone to make mistakes if they

<sup>1</sup> See the writer's chapter on Music in the *Reports of the Cambridge Expedition to the Torres Straits*, Cambridge, 1912, vol. iv, pp. 238-69.

<sup>2</sup> Cf. the writer's contribution 'The Ethnological Study of Music' in *Anthropological Essays presented to [Sir] E. B. Tylor*, Oxford, 1907, pp. 235-54.

trust only to transcriptions taken down at the moment the song is being sung by the natives. It must repeatedly happen that important features are overlooked. The most accomplished European musician is only human. We are only too apt to be guided by our previous experiences, and to interpret what we hear in the light of them. Just as with our ear to the telephone we 'read' what is really a false meaning into its sounds (inasmuch as this instrument actually transmits an exceedingly distorted and defective rendering of what is being spoken at the other end), and realize what ought to be there, thus unconsciously supplying the omissions and neglecting the errors of distortion; so in listening to primitive music, we are only too apt to hear an air as we think from past experience it ought to sound. Even with the assistance of a phonograph, it has repeatedly happened to me that my attention has been called to errors of transcription (due to the inevitable dangers of habituation to European music just mentioned) only after I have heard the air a considerable number of times.

Moreover by the help of the phonograph the pitch, at all events of the longer (and more important) notes, can be determined much more satisfactorily than by the observer in the field. A single tone can be prolonged on the phonograph by lifting the steel lever, the threaded surface of which usually rests on the spiral thread of the rotating shaft and is driven along it. When this lever is raised, the glass style of the diaphragm which records the marks previously impressed on the wax cylinder, remains stationary; it travels in a circular path instead of, as usually, along the spiral groove cut in the wax cylinder. That is to say, the note is prolonged, instead of being followed by the next note of the song. Its pitch can be accurately determined by comparing it with the tones from a box of numerous metal tongues, each carefully attuned, and differing from its neighbour in the pitch of the note it emits by two vibrations per second. This apparatus, or pitch-meter, is blown by bellows. It is generally known after the name given it by its first German constructor, as a *Tonmesser*.

Let us now return to our consideration of Miriam and Vedda music, taking the former first. The especial interest of Miriam music consists in the fact that three distinct styles of music may be distinguished, which are of very different ages. The first may for convenience be styled Malu music, the second *keber* music, the third 'secular' music. That is their order of age. The Malu tunes are extremely ancient, so ancient that at the present day many of the words which are sung to them have altogether lost their meaning. The Malu tunes are also extremely sacred. The Malu ceremonies

belonged to a secret cult introduced at a remote period, probably from the western islands of the Torres Straits, into Murray Island. Malu was supposed to have come from the west. His adventures have been handed down in Miriam legends, and in their immoral and miraculous character resemble those recorded in ancient 'classical' mythology. His name became so sacred that no one might utter it. The ceremonies which were connected with his cult were concerned especially with initiation and death. No woman or child might hear the Malu songs and live. Despite the fact that the Murray Islanders have been Christians for the past forty years, I had the greatest difficulty in persuading the old men (who alone knew the songs) to sing them. It needed all the persuasion and greater influence of the leader of our expedition, Dr. A. C. Haddon, to induce them to do so.

I.<sup>1</sup>

$\text{♩} = 40.$   $\text{♩} = 66.$

Wau a-ka o a-de-et ma-lu-et e pa-de-te . . e-ma-rer

$\text{♩} = 66.$

e-ma-rer e-ma-rer, &c.

## II.

$\text{♩} = 60.$

Wau owe-lu-ba o le-wer-le-wer-a o me-ri-ba-ta-me-ra o gu-la-bo-ra-ta-me-ra

$\text{♩} = 60.$

o wel-l wel-l &c.

## III.

$\text{♩} = 108.$

U - wau I-zib eir-iam au I-zib eir-iam au . . . . .

Variant.

U - wau I-zib e-dir ker e-wa-tur . . . . .

<sup>1</sup> The signs + and - are placed above the notes when their pitch should be slightly raised or lowered. The sign v denotes a breath-pause. The sign  $\text{—}$  denotes a well-marked *glissando*. The songs are written an octave higher than their original pitch.



## IV.

$\text{♩} = 120.$

E - au ib' a-ba-ra lew-er e . . . au ib' a-ba-ra lew-er

e - ke-rim a-ba-ra lew-er e

followed by sacred words.

## IV A.

$\text{♩} = 60.$

Wau a-kaMa-lu-etau au au . . . aua-dud le-lu-tiwaua-kaMa-lu-etau . au . . au

a-dud le-lu ti i . . a-dud te-re-get-i . i . . War-bir nau-ka-rik le-lu-ti i . .

War-bir de-reb-le i &c. Followed in whisper by sacred words: then shouts of

bua, bua, bua . . .

Now these Malu songs (Songs I-IV A), all of which, save the last, are funeral songs, seem to me to be of extraordinary interest. *Songs I, II, and IV are made up solely of intervals approximating to our whole tone.* Song I, for example, consists of a descent approximately through an octave by means of a succession of intervals, each of which (save the last) is slightly smaller than our tempered whole tone. The successive intervals, measured in cents (a cent being the hundredth part of our tempered semitone<sup>1</sup>) have the following values:—

198    168    199    179    197    224

Probably the last interval is large in order to enable the singer to reach (approximately) the pitch of the original starting-point. Here, then, we have a succession of descending intervals, starting from a note which is distinctly recognized as the most important tone in the song. Each repeated verse starts from this tone, and in each

<sup>1</sup> Although a convenient, it can hardly be called a scientific, procedure to express the intervals employed by other peoples in terms of our own artificially tempered intervals. In the original papers, already quoted, the reader will find the intervals also determined as ratios of vibration-frequencies.

verse the descent is continued (with an octave rise when the pitch becomes uncomfortably low) until this initial tone is reached once again. The intervals are successively large and small, except in the case of the last, where a very large interval is sung in order to reach the starting note. But apparently there is no rule as to the precise number of steps into which the octave should be divided; nor have the singers a very exact memory of the absolute pitch of the initial tone. For in Song II the octave, averaging (from a determination of several verses) 1134 cents, is divided, not into six, but into five descending intervals which have the following cent values:—

207      208      240      227      252

Moreover, in one of several versions of this song which I obtained, the second verse was sung a semitone higher than the first, and the third verse roughly a semitone higher than the second. In another version the song began on  $d'$  and descended to  $B_0$  without any octave rise, the second verse beginning again on  $d'$  and descending to  $d^{0\flat}$ . In a third version, the song began on  $c'$ , and descended (with an octave rise) to  $b'$ , the second verse descending past the octave interval to  $G_0$ , the third verse beginning on  $d'$  and descending (with octave rise) so that the fourth verse began on  $e'\flat$ .

The intervals in Song IV consist of a large tone of 219 and two smaller intervals averaging 167 cents.

Songs III and IV A differ from the other three Malu tunes in making use of a *glissando* descent. This occurs only at the end of each verse of Song III, whereas Song IV A is made up of repeated *glissando* ascents through fourths and descents through fifths.

The two intervals employed in Song III are  $c^0-B_0b$ , varying from 153 to 167 cents, and  $c^0-d^0$ , averaging 190 cents. These, it will be observed, are closely identical with the larger and smaller intervals employed in Song I.

Song IV A, belonging to the Malu dances, is far livelier in character, and is of considerable musical interest. The succession of ascents through fourths and descents through fifths gives a series of approximately whole tones, which average 192 cents. The fourths average at least 534 cents, the fifths 761 cents, if the larger intervals be omitted towards the end of the song, where the pitch is so uncomfortably low that the singer's intonation becomes clearly difficult and unreliable.

It might be thought that in this song we can trace the origin of whole tones from consonant intervals, namely, in the form of a difference between successive ascents through fourths and descents through fifths. But such a conclusion I believe to be erroneous. In the

first place, this particular song is more advanced in form, and is probably less ancient than the other Malu songs which are made up solely of (approximately) whole-tones. It opens with a twice-repeated introductory phrase, which is unquestionably less primitive than what may be considered as introductory phrases to the main burdens of Songs I and II. Secondly, the fourths and fifths, sung in IV A, are very far from being accurate consonances. The fourths, as we have said, average at least 534 cents, or if the doubtful fourths, already mentioned, are included, they reach the still higher value of 581 cents, i.e. a slightly flattened tritone. Nor are the fifths more obedient to the dictates of consonance. Consequently, it is far more likely that the fourths and fifths have been derived from the synthesis of a succession of (approximately) whole-tone intervals, than that the latter have been derived secondarily from wider intervals determined by rudimentary feelings for consonance.

The sizes (in cents) of the intervals with which we have met in the Malu songs may be arranged as in the following table:—

Song	I.	178	196	? 224		
"	II.			? 227		
"	III.	167	190			
"	IV.	167		219		
"	IV A.		195		534	761

It will be observed that the fourth is regardable as composed of three intervals each of 178 cents, and the fifth as a fourth increased by 227 cents.

## V.

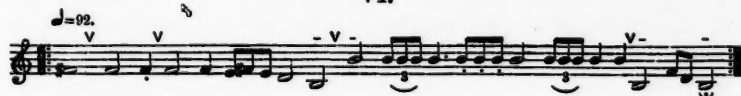
$\text{♩} = 60.$

U wa ko-di-a-ba . . . wa . . . ko-di-a-ba mo-i-a-ba da-ga-ta

la-gi-a-ba si-ga-pai a si-ga-si a-kai-mai-a . wai-er ba-ba-mu-la . . .

## VI.

$\text{♩} = 92.$



Wau ku-biu-ti sa . ei wau ku-bi u-ti sa . ei a . . ba-bai-ita . . . . .

## VII.

$\text{♩} = 72.$



Wau ku-biu-ti sa . ei wau ku-bi u-ti sa . ei a . . ba-bai-ita . . . . .

## VIII.



## IX.



## X.



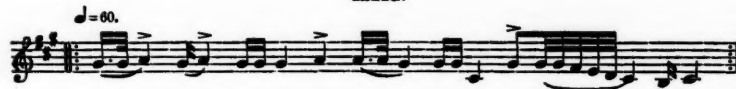
## XI.



## XII.



## XIII.



## Variant.



&amp;c.

## XIII A.



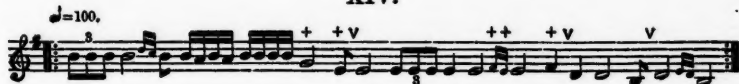
The *keber* group of songs (V-XIII A) also belonged to the ceremonies of a special cult, but this was of more recent growth than the *Malu* cult, and hence never attained its importance and sacredness. This group, likewise, is said to have been introduced from the western islands; in support of which I find that the words to which the *keber* songs are sung belong almost invariably to the language of the western islands of the Torres Straits, a tongue quite unintelligible to the Murray Islanders. But they never appear to attach much importance to the words of a song. I was often assured that "it is only the music that matters". We shall presently see that this neglect

of the meaning of words also persists among the modern 'secular' Miriam songs.

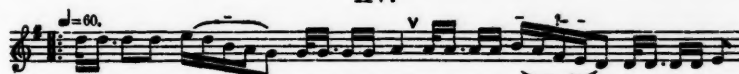
It will be observed that a certain (though never well-marked) regularity of rhythm exists in several of the Malu songs, at all events in Songs I and II, when the words *emarer*, &c., and *weii*, &c., are reached. But the *keber* songs show still less regularity of rhythm. It is quite impossible to divide any one of these transcribed songs into bars. They are either melodic or recitative in character, and are almost destitute of recognizable rhythm.

In the *keber* songs, a tonic, at least in the sense of a note which is accepted as the 'centre of gravity' of the melody, comes to be felt with increasing strength. Thirds and sixths, which do not occur in the Malu songs, now make their appearance. But the characteristic both of the *keber* and of the Malu groups of songs is a *descending* series of notes. Of the various intervals employed in the *keber* songs, only the fourths and octaves occur more often in ascent than in descent. It will be remembered that the one ascending interval in the Malu songs is the fourth, in Song IV A. It is interesting to note that the fourth when thus sung in ascent far more nearly approaches the consonant interval, 3:4. Thus, whereas in Songs IV A, XI, and XV, the descending fourths measure 534, 542, and 556 cents respectively, in Songs IX, X, XVIII, where the fourths are sung in ascent, they measure 504, 505, and 507 cents respectively, this being nearly identical with our own nearly consonant tempered fourth of five semitones.

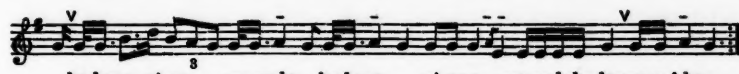
## XIV.



## XV.

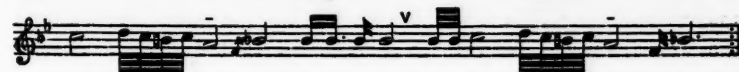
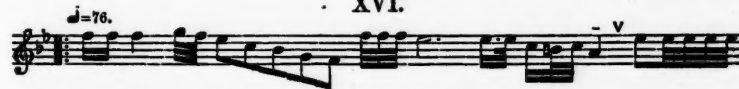


Ko-lab na-bul-va . . . ko-lappo-gai-ba ko-lape ni-no . . . wa-ge-le ni-no

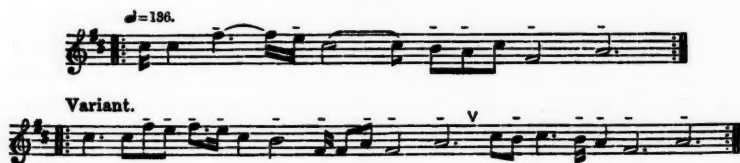


. . . ko-lape ni-no . . . wa-ge-le . ko-lape . ni-noe . wa-ge-le ko-lappo-gai-be .

## XVI.



## XVII.



## XVIII.



Let us turn now to the 'secular' songs (XIV-XVIII). Most of these, like the *keber* songs, are sung to words of the language of the western islands. The Murray Islanders are consequently ignorant of the meaning of the words of their secular songs. They state that these songs have been brought by them from the western islands of the Torres Straits during a visit usually made while they are serving on the luggers engaged in the pearl-shell industry. I collected the words of at least seven other 'secular' songs, the music of which I was unable to secure. All of these came from the western islands, and are in the language of those islands.

Can it be that the Murray Islanders have never had any music of their own, but have been always dependent on the tunes they have borrowed from the western islands? Can it be that they 'live', as we English are only too apt to do, on foreign music? We have seen that Malu came from the west. Perhaps he brought the tunes of the Malu songs with him; yet the fact that the words, though often obsolete, are clearly in the Miriam language, leads one to suspect that the Malu songs are genuinely representative of ancient Miriam music. We have seen that Waiet, the accredited author of the *keber* ceremonies, also came from the west. We have called attention to the fact that the *keber* songs are sung to words of the western language. And now we are met with the very general prevalence of western words in the modern 'secular' music of Murray Island, i. e. in songs which are used to accompany secular dances, top-spinning, and other similar amusements.

But among the 'secular' songs is one (the tune unfortunately unrecorded), the words of which were said to have been brought from the western islands and to have been set to music by a Miriam



woman. I was told that she "set new music to those words". Evidently she had the reputation of being a composer of music, for she was said to dream new songs while asleep. This woman claimed to be the author also of Song XVI, the words of which are in the Miriam language; another Murray Islander appeared to have composed Song XVII, one or two of the words of which are certainly in the Miriam language.

For these reasons we cannot accept the view that modern Miriam music is *entirely* of exotic origin. Nor can we be sure that the music of those 'secular' songs which, according to the Murray Islanders' statements, were borrowed from other islands, really had this origin. The Murray Islanders may have brought back only the words. It may well be that the introduction of the *keber* ceremonies from abroad created a fashion of singing tunes to the words of foreign languages. The music even of some of the *keber* songs may be really of Miriam origin. Moreover, even though some of the songs were actually borrowed, they probably underwent certain changes during a process of 'acclimatization'. At all events, in comparing the native songs, directly obtained from the western islands by our Expedition, with the Miriam songs, I find that whereas some of the older and more ceremonial of the 'western' songs bear a resemblance to the Malu songs, others are in some respects similar to the 'secular', in others to the *keber* songs of Murray Island, while the 'secular' songs of one of the western islands are marked by much more unrest and diffuseness than characterize the Miriam 'secular' songs. There is also a strange reluctance throughout many of these 'western' songs to rest upon the tonic.

The 'secular' songs of Murray Islands show a distinct advance upon the *keber* songs. They are far more lively and tuneful; they show much greater complexity of structure and a more obvious attempt at contrast and alternation of figures. A given phrase is repeated at the same or at another level of pitch. A tonic comes to be felt far more obviously as a natural resting note for the conclusion of the melody.

In the 'secular' as in the *keber* songs of Murray Island, the number of descending intervals per song is distinctly smaller than that of ascending intervals. But in the 'secular' songs the total number of intervals per song is very considerably greater, averaging fifteen per song as compared with an average of six per song in the *keber* songs. Moreover, the 'secular' music wholly eschews the semitones and fifths which occur in the *keber* songs, and favours the use of thirds and sixths.

Let us now construct and compare the scales of these songs by

arranging the notes of which each song is composed in their order of pitch, assuming that the most important (usually the lowest or fundamental) note may be regarded as the tonic of the scale. Let us also, to facilitate comparison, transpose these various scales into our scale of C. We may leave the Malu songs out of consideration, since as a rule they have no sufficiently well-defined tonic, and in one or two of the songs the number of notes in the song is limited only by the compass of the singer's voice.

The *keber* and 'secular' songs may be grouped as follows:—

Scale.	Songs.
I A c d e g a	IX, X, XI, XIII A, XV, XVII <sup>1</sup>
I B c d f g a	XVIII
I c d e f g a b	XVI
II c d♭ e♭ f g a♭ b♭	V, VI, VII, VIII, XIII, XIV <sup>1</sup>
III c e♭ f a b♭	XII

I have reason to suspect that Song XIV was formerly a *keber* song, which is now employed on non-ceremonial occasions. With the exception of this song, all those which belong to the 'minor' scales II and III are *keber* songs, while (with this exception) all the 'secular' songs give the 'major' scales I A, I B, or I, three of them furnishing the familiar pentatonic scale c, d, e, g, a.

Of these various notes (c, d♭, d, e♭, e, f, &c.) from the 'tonic' upwards, which occur in these fifteen songs, we meet with—

c	in	15 scales
g	"	12 "
a	"	8 "
e	"	7 "
f	"	6 "
e♭	"	5 "
b♭	"	4 "
a♭, d♭	"	3 "

The note b, a major seventh above the tonic, does not occur in any of the fifteen songs. The octave c' occurs in three of the songs. Of the

<sup>1</sup> The following is a more precise analysis of the scales of these songs:—

Song.	Scale.	Song.	Scale.
XIII A	c e g	VI	e♭ g
XI	c d g a	VIII	c e♭ f g
X	c d e a	XIII	c g a♭ b♭
IX	c d e g a	VII	c d♭ e♭ g b♭
XV	c d e g a	V	c d♭ e♭ a♭ b♭
XVII	c d e g a	XIV	c e♭ f g a♭ b♭

notes lying *below* the tonic we find—

<i>a</i>	in	3 scales
<i>g</i>	"	8 "
<i>b</i> and <i>b♭</i>	"	1 "

It is of special interest to observe how with the development of the tonic a note which is a fifth above it came to play a more frequent part than that which is a fourth above it; whereas, apart from such relations, the actual interval of a fourth is employed more frequently and appears, as we have already seen, to have arisen earlier than the fifth.

Now let us turn to a study of Vedda music. Here, too, we find songs of different age. But the oldest (the most purely Vedda, as judged by the accompanying words and by the ceremonial to which they belong) are composed, not as in Murray Island (often) of five or six notes, but only of two. In most Vedda songs of this group, which we may call Group A, the tune runs from the higher to the lower of these notes. The single interval thus formed appears to be one of three different sizes, averaging respectively 125, 168, and 205 cents, as shown by the following table:—

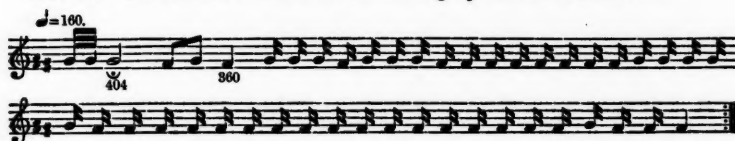
Song No.	Cents. <sup>1</sup>
42	125
48	125
88	164
52	168
21	171
11 (2)	171
1 (2)	198
40	200
22 A	205
18 (2)	208
1 (1)	216

Of these the latter two agree closely with the two smallest intervals of the Malu songs (p. 127). The first, a rather large semitone, does not occur in the Malu songs; both of the songs in which it occurs belong to the Dambani group of Veddas, but were sung by different persons.

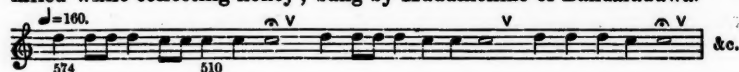
<sup>1</sup> See footnote, p. 125.

## GROUP A.

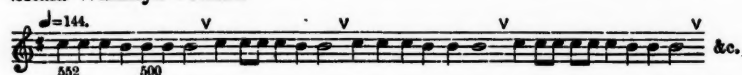
No. 40. Invocation to the *Nae Yaku* sung by Kuma of Dambani.



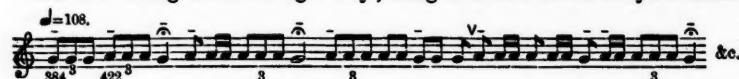
No. 22 A. Commemorating women whose husbands were treacherously killed while collecting honey; sung by Hudumenike of Bandaraduwa.



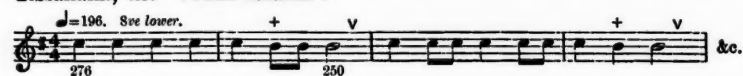
No. 21. Sung by women to men returning without honey; song of Sitala Wanniya Veddass.



No. 38. Sung while taking honey; song of the Sitala Wanniya Veddass.



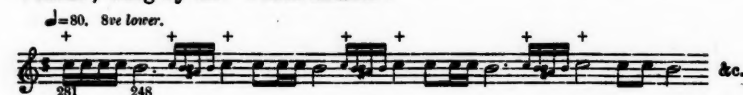
No. 11 (2). Amusement Song of the Veddass of Bandaraduwa; sung by Tissahami, the 'Vedda Arachi'.



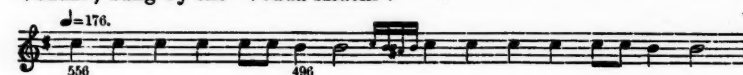
No. 18 (2). Song of the Bandaraduwa Veddass when driving monkeys.



No. 1 (1). Invocation at the *kirikoraha* ceremony of the Kovil Vanamai Veddass; sung by the 'Vedda Arachi'.

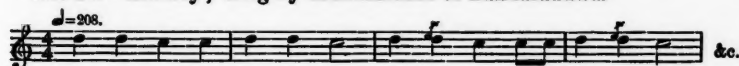


No. 1 (2). Invocation at the *kirikoraha* ceremony of the Kovil Vanamai Veddass; sung by the 'Vedda Arachi'.





No. 19. Lullaby; sung by Hudumenike of Bandaraduwa.



No. 52. Invocation sung during ceremony to exorcise *Yaku* from the sick.



No. 42. Song (*Tandina*, &c.), sung by the Vidane (headman) of the Dambani Veddass.



No. 43. Song (*Talapita Sindu*), sung by Kuma of Dambani. The tune is that of No. 42, but the tones are *e* and *f*, corresponding to 160 and 172 vibrations per sec.

In Group B of the Veda songs a third note is added, higher in pitch, usually by about a semitone, than the two notes occurring in the songs of Group A. In only four of the twelve tunes of Group B is an interval sung which appreciably exceeds a whole tone. In one at least of these four songs (Song 20) foreign influence is suspected by Dr. Seligmann. In the other three the interval is approximately a minor third. Song 14 (2) may be omitted from consideration here; Dr. Seligmann writes me that this song is 'almost certainly foreign. . . I find it was sung by a Sinhalese. I should neglect it.' Song 37 may also be omitted, as the intonation of the singer is clearly not very reliable. The intervals of the remaining songs may be grouped as follows:—

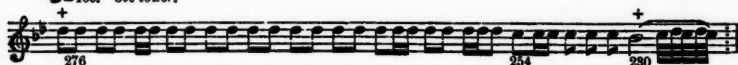
Songs.	Intervals in Cents.	Total Range in Cents.
2, 27, 29, 36 (2)	92 218	305
31 A, 39	98 184	282
30, 31, 34 (2)	142 175	317

Hence we see that the total range of the songs in this group is generally nearly a minor third, which is variously divided. We have also a new interval of about 95 cents to add to the three previously noted.

## GROUP B.

No. 30 (1). Invocation at the *Rucala* ceremony of the *Yaka* and *Yakini* of Walimbagala.

$\text{♩} = 100$ . *8ve lower*.



No. 37. Song; the first part sung by Tandi, wife of Handuna of Sitala Wanniya.

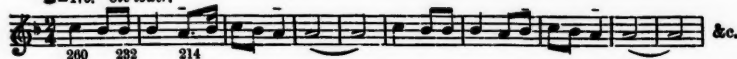
$\text{♩} = 180$ .



The second part sung by the husband to the same tune but in different pitch  $b' = f^{\#}$ .

No. 31. Amusement Song; sung by Sita Wanniya of Henebedda.

$\text{♩} = 176$ . *8ve lower*.



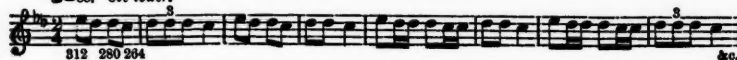
No. 20. Song asking for gifts; sung by a woman of Bandaraduwa.

$\text{♩} = 176$ .



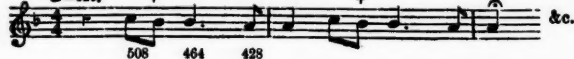
No. 31 A. Dance Song; sung by Sita Wanniya of Henebedda.

$\text{♩} = 68$ . *8ve lower*.



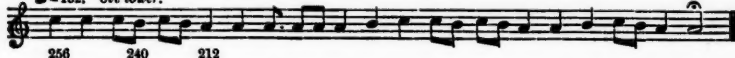
No. 34 (2). Lullaby; sung by Tandi, wife of Handuna of Sitala Wanniya.

$\text{♩} = 120$ .



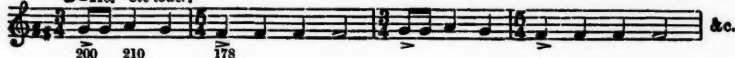
No. 27. Invocation of the Mahayakino at the *kolamaduwa* ceremony; sung by Handuna of Henebedda.

$\text{♩} = 152$ . *8ve lower*.



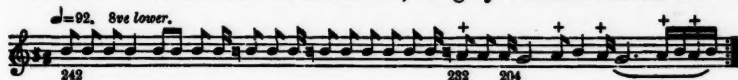
No. 36 (2). Amusement Song; sung by Handuna of Sitala Wanniya.

$\text{♩} = 210$ . *8ve lower*.

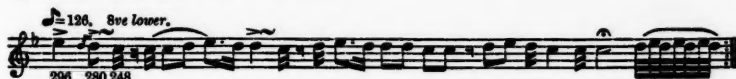




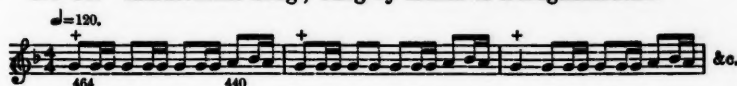
No. 29. Invocation to the *Nae Yaku* ; sung by Wannaku of Uniche.



No. 2. *Maligi*, a honey-collecting song of the Henebedda Veddass ; sung by Tissahami, the 'Vedda Arachi'.



No. 39. Amusement Song ; sung by Kuma of Bulugahaladana.



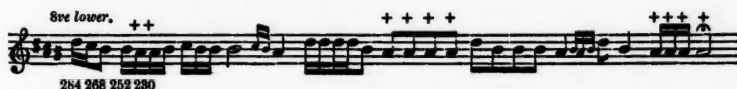
No. 14 (2). Invocation used by the Bandaraduwa Veddass ; sung by a Sinhalese.<sup>1</sup>



The songs of Group C, which is apparently the most 'modern' group, contain four tones, a new note being introduced which is generally a whole tone below the tonic. In five of the songs in this group, Nos. 26 (1), 34 (1), 28 A, 44, and 51, the range is 496 cents (almost exactly equal to a just fourth) which is subdivided into 101, 168, and 227 cents. In another song (No. 53 (1)) nearly the same interval is divided into three almost equal intervals each of 165 cents. In two other songs, Nos. 5 (2) and 41, which are probably foreign or very late, the range is 637 cents (an acute diminished fifth), and the intervals sung comprise a pure fourth, a slightly large major third, and other intervals already met with in the songs of this group. There are only two songs (Nos. 32 and 33) in this group the range of which is but a flattened major third ; this interval is divided into two of 101 and one of 165 cents.

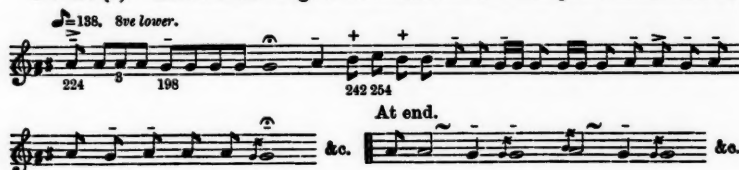
#### GROUP C.

No. 32. Invocation of Bambura Yaka ; sung by Handuna of Sitala Wanniya. No. 46 is sung to the same tune.

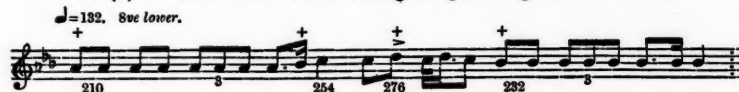


<sup>1</sup> Dr. Seligmann is uncertain when this invocation is used ; it is probably foreign.

## No. 88. Mulpola Itia Waniya; sung by Kaira of Sitala Wanniya.

No. 26 (1). Invocation sung at the *kirikoraha* ceremony at Bandaraduwa.

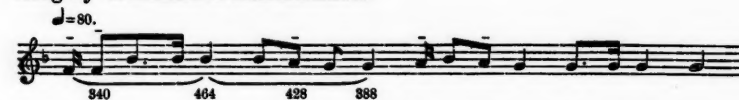
## No. 53 (1). Sinhalese rice-harvesting song; sung at Hemberewa.



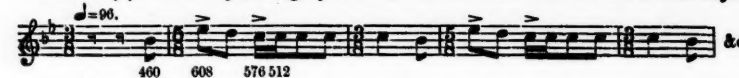
## No. 44. Sung when taking honey; sung by Poromala of Henebedda.



## No. 23 A. Song commemorating two women who committed suicide; sung by Wannaku of Bandaraduwa.



## No. 34 (1). Lullaby; sung by Tandi, wife of Handuna of Sitala Wanniya.



No. 51. Sinhalese song; sung at Alutnuwara at night while watching the crops.



No. 5 (2). Invocation to Bilindi Yaka and Kande Yaka at the Kirikoraha ceremony.



No. 41. Invocation by the Dambani Veddas of the *Nae Yaku*.



Of the ten Vedda songs which are presumably the most ancient, four belong to Group A, four to Group B, and only two to Group C. Of the most modern Vedda songs and of those in which outside influence may be suspected, five belong to Group C, five to Group B, and only one to Group A. None of the Sinhalese songs collected by Dr. Seligmann belong to Group A, and only two of the songs recorded of the natives of Gujar, Malabar, and Tanjore in Southern India at all resemble the Vedda songs in simplicity of material and construction.

It is interesting to observe that the fourth when actually sung in the songs of Group C is almost invariably pure. This was found to be the case also in the modern Murray Island songs, when the fourth is sung as an ascent. In all the songs of Group C, when the fourth is sung,

the interval is likewise an ascending one. Among both peoples we seem to observe the development of intervals occurring not by taking a harmonious interval and dividing it into parts, but by starting with small intervals and adding further intervals to them, until at length relatively large intervals are directly sung. At first the size of the intervals is somewhat variable. But as the fourth begins to be sung in ascent, the influence of consonance appears to fix its size.

Among the Veddas, as among the Murray Islanders (p. 133), the fifth occurs more rarely than the fourth. Indeed, it is found in only one Vedda song and there almost a quarter-tone flat.

Of the smaller intervals which appear to be important in Vedda music we may call special attention to the interval of about 165 cents. It occurs frequently in Group C and (as 168 cents) in Group A, where it is exactly midway between two other intervals (125 and 205 cents) met with in this group. The semitone in the songs of Group A is large, measuring 125 cents, in Group B it is reduced to 95 cents, rising in Group C to 101 cents, approximately our tempered semitone. Nowhere is the just semitone (of nearly 112 cents) met with.

The most striking features of Vedda music are (1) the small range of notes, (2) the precision with which the notes are hit, i. e. the entire absence of *glissando*, (3) the strong feeling for finality, (4) the fairly regular and easily recognizable *tempo* and rhythm, and (5) the extreme simplicity of structure and absence of ornamentation. In all these respects Vedda music presents a notable contrast to Miriam music. We must hence always be cautious in making 'generalizations' about primitive music.

In almost every Vedda song a tonic is clearly present, that is to say, a note which forms the centre of gravity of the tune, which receives frequent repetition and accent, and to which the melody seeks to return. In the majority of songs the tonic is the lowest tone.

The tempo and rhythm of the Vedda songs present features very characteristic of many forms of primitive music generally.<sup>1</sup> It is frequent to find a 3- or 5-beat measure introduced in Indian music otherwise of common time. Indeed, the Indian delight in change of rhythm may result in so continued a modification of measure that it may be difficult to detect any primary rhythm at all.<sup>2</sup> Among the Veddas (cf. Songs 18 (2) and 14 (2)) we find five-beat bars introduced in the course of the song. In Songs 33, 34 (1), 36 (2), there are

<sup>1</sup> Cf. the writer's 'Study of Rhythm in Primitive Music', *Brit. J. of Psychol.*, 1905, vol. i, pp. 397-406.

<sup>2</sup> O. Abraham u. E. von Hornbostel, 'Phonographirte indische Melodien,' *Sammelb. d. internat. Musikgesellschaft.*, 1903-4, Bd. V, S. 398.

alternate groups of these beats throughout the song. Song 20 is the only song in triple time, and this song, as we have already said, is almost certainly modern. Dr. Seligmann observes, "the words of this song are very late."

The Vedda songs contrast with several Sinhalese songs in my collection, not only in their narrower range, but also in their freedom from embellishments, which are perhaps of Arabic origin. Consisting as they do of a very few notes, they are necessarily extremely simple in construction. Nevertheless, in Songs 26 (1), 38, and 44, there are opening phrases distinct from the main body of the song; and Song 44 opens with a phrase (marked A in the transcript), which is repeated in its original form, or as at A<sup>1</sup> in a modified form, in the course of the song. The two songs 26 (1) and 41, which have short terminal phrases, are believed by Dr. Seligmann to be of modern date.

Probably the Vedda and the Miriam songs represent (in two very different forms!) the simplest primitive music that has hitherto been recorded. It will be interesting, perhaps, in a future communication in this Journal, to present specimens of more complex primitive music and to trace their relation to the very simple music dealt with in this paper.

CHARLES S. MYERS.

## STUDIES IN THE TECHNIQUE OF SIXTEENTH-CENTURY MUSIC

### *First or Dorian Mode (continued).*

HARDLY less important than the closes, for the identification of the mode in use, are the opening phrases of a composition, whether plain or ornamented; for in general the first interval clearly heard after the enunciation of the final is the fifth of the scale, and though others are not uncommon, yet in such cases the fifth always appears as soon, and as near to the final as possible. Many composers are content with this, but others—and Palestrina in motett writing especially—do not always at once return to the characteristic regions of the scale, but having directed their course towards some one or other of the recognized modulations, remain often governed by this, more or less, until the close of the composition. (See *Oxford History of Music*, vol. ii, p. 383.)

### EXAMPLES OF PLAIN OPENINGS.

*Final followed by Fifth, proceeding to Conceded Modulation (C).*

*Final followed by Fourth, proceeding to Mediant.*



### EXAMPLES OF FUGAL OPENINGS.

*Final answered by Fifth above.*

*Fifth answered by Final, proceeding to Participant G.*





# TECHNIQUE OF SIXTEENTH-CENTURY MUSIC 143

*Imitation in the Unison ; Fifth of the scale to Final.*



*Final to Fifth ;  
Imitation in the Fifth above.*

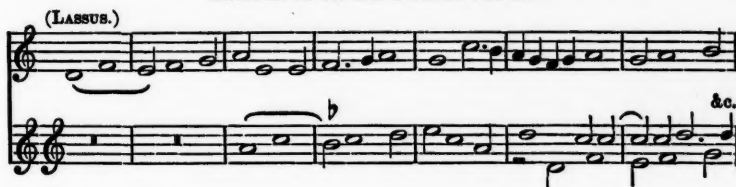


*Mode transposed. Final (G) is answered by D, the Fourth below.*

*Also by D again, appearing as Fifth above.*



*Final to Third ;  
Imitation in the Fourth below.*



## SECOND OR HYPODORIAN MODE.



This scale is so unsuitable—as will be seen—to both the Treble and



Note that the minor third is here answered by the minor second, a common practice in late work, and a foreshadowing of tonal fugue.

(GOMBERT.)  
A - ve . . sanc - tis - si - ma Ma - ri - - - a

A - ve . . sanc - tis - si - ma

(LASSUS.)  
Be - ne - dic - - - - - tus qui

Be - - ne - dic - - -

(PALESTRINA.)  
Cre - do gen - til

Cre - do gen - til

(MORLEY.)  
O . . A - mi - ca me - - - - - a

Openings of this kind are very numerous, and may be said quite to take the place, in this mode, of the opening from the final to the fifth, so common in Mode i.

Openings from the final to the fifth (G D above) are comparatively rare, and more usual perhaps is the interval G D below, which moreover works easily:—

(LAVOLLE.)

Ni - gra sum, sed for - mo - sa

The inversion of this interval, D G, is perhaps still more common:—

(VERDELLOT.)

Tan - to tem - pore, tan - to tem - pore

The opening G D sometimes occurs in later works, with D G as the reply; but such answers are not real fugue, and do not properly belong to the old system. It is quite lawful, however, to adopt them occasionally, as there are several examples in Palestrina.

Other openings from G may be given.

(GOMBERT.)

Fu - it ho - - mo mis - sus &c.

(LUTZ.)

Ho - di - er - ne

(From PROKE. Author unknown.)

Ut det il - lis

Ut det il - - - lis Ut det il - lis &c.

Ut det il - lis

Openings in A answered by D are fairly common.

(LASSUS.)

A - ve Ma - ri - - - a . . .

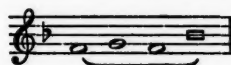
A - - - ve Ma -

Fugal openings in B $\flat$  are not common; there is, however, a fine example of this form in the beginning of a motett for three trebles and alto by Palestrina.

A - ve Ma - ri - - - a

A - - - ve Ma - ri - - - a, A - &c.  
 . . . . . A - - - - - ve &c.  
 - ri - - - a . . . . . A - ve . . . &c.  
 A - - - ve Ma -

Fugal openings in F are often to be found in *Magnificats*. The *Magnificat* is commonly sung in alternate verses of plain chant and figured counterpoint, the counterpoint being of course in the mode of the plain chant. When the chant is the second tone, which begins thus,



the intonation often serves as the subject of contrapuntal imitation; as in the following, by Lassus:—

Sic - - ut lo - cu - tus est  
 Sic - - ut &c.  
 Sic - - ut

# CLOSES.

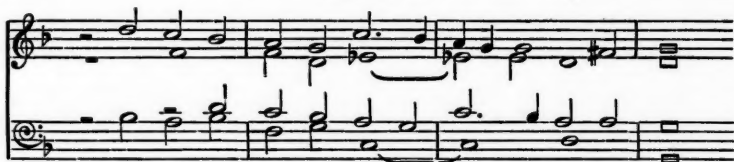
In this mode the first close taken, when the composition begins with the characteristic sounds of the scale, may be either in G or B $\flat$ . Sometimes, when the E is kept natural, the first close may be on D, followed soon by one in G.

The E $\flat$  is much used, as a rule, in this mode; and necessarily, from the great importance of B $\flat$ ; as otherwise (that is if it were  $\sharp$ ) the false relation of tritone would be constantly apparent between B $\flat$  and E $\sharp$ .

The cadences taken in the course of a composition are upon the notes already mentioned as opening notes, with the addition of C; on A the flat cadence can alone be taken, on D the flat cadence is taken as well as the sharp cadence. The others as usual. In drawing to

a conclusion the penultimate close is usually on B $\flat$  or the flat cadence upon D.

Close on G.



Close on B $\flat$ .



Close on D.



H. E. WOOLDRIDGE.

*(To be continued.)*



## MASTER SEBASTIAN OF PAUL'S

It is passing strange that no memoir of Sebastian Westcott has yet appeared, and stranger still that his very name is not to be found, even in so careful a compilation as Mr. John E. West's *Cathedral Organists*, among the organists of St. Paul's Cathedral. And yet Westcott was a man of mark. The fact that he was usually spoken of as 'Sebastian' or 'Mr. Sebastian' by his contemporaries, while it has probably caused some difficulty in tracing the events of his career, also shows that he was a familiar figure in the London of his time. As organist of St. Paul's, he must have been a person of prominence in musical circles: as Master of the Children, he is of real importance in the early history of the Drama; while not the least interesting feature of his rule is that, though a professing Roman Catholic, who was condemned to deprivation and imprisonment for his religion, he was permitted by Queen Elizabeth to retain his post.

The dates, and even the names of the early organists of St. Paul's, are by no means so well ascertained as we might expect to find. Hawkins tells us that 'John Redford was organist and almoner of St. Paul's Cathedral in the reign of Henry VIII, and, in virtue of the latter office, master of the boys there', quoting Tusser in corroboration. Tusser's own dates are doubtful, and though 1535 is generally given as the time when he was 'impressed', and became one of Redford's boys, the exact year is a matter of conjecture. The dates of Redford's term of office appear in histories as 1491 to 1547, but it is not easy to find any authority for them. Thomas Mulliner is usually named as Redford's successor, but his connexion with St. Paul's is only an assumption, based upon a manuscript note written by Stafford Smith, which may or may not be correct. Stafford Smith's manuscript notes often prove to be well founded; but we do not know what his authority was in this case. If Mulliner really succeeded Redford, it can only have been for a short time, for Sebastian Westcott was in his place at St. Paul's as early as 1551.

Of Westcott's early history we know nothing. It is natural to conjecture that he was trained as one of the St. Paul's choir-boys. If so, he may have been 'impressed' from some other choir, just as Tusser was,<sup>1</sup> and at about the same time: for they must have been

<sup>1</sup> As a matter of fact, what Tusser says is that 'by friendship's chance' he got taken into the choir of St. Paul's, which saved him from being snatched about from choir to

very nearly contemporaries. If Westcott (to conjecture a little further) was born about 1524, and was chorister between 1535 and 1540, he too would claim to be one of Redford's pupils.

The first known reference to Sebastian Westcott by name occurs in February, 1551-2. In the *Household Expenses of the Princess Elizabeth during her residence at Hatfield, October 1, 1551, to September 30, 1552* (Camden Society, 1853), we find this entry on p. 37:—

'Paid in rewarde to the Kinges Maiesties drofmer and phippe, the xiiij<sup>th</sup>. of Februarye, xx<sup>s</sup>. ; Mr. Heywoodde, xxx<sup>s</sup>. ; and to Sebastian, towards the charge of the children with the carriage of the plaiers garments, iiii<sup>l</sup>. xix<sup>s</sup>. In thole as by warraunte appereth . . . vij<sup>l</sup>. ix<sup>s</sup>.'

It is not stated what 'children' these were who acted a play before Princess Elizabeth, but it is reasonable to assume that they were the Children of St. Paul's and that Sebastian was already their Master at this date.

At this juncture the form of Service at St. Paul's was in a state of transition. On June 11, 1550, the High Altar was pulled down and a Table set up. On March 24, 1551, Bishop Ridley caused the iron gates, at the place where the High Altar stood, to be closed up. On November 1, 1552, the newly revised Service was used for the first time in St. Paul's. It was in this year (1552), as historians tell us, that the Organ was silenced in the Cathedral under Dean May. This would be owing to the influence of the Puritan party, whose dislike to organs and 'curious singing' are notorious.<sup>1</sup> Unquestionably, Edward VI's Second Prayer Book cut out a large proportion of the opportunities for music in the Service; there still remained, however, portions which might be 'said or sung', and though the organist's place at St. Paul's may have become for a short time a sinecure, the Master of the Children still had his occupation as teacher of singing; and now in addition we find him in charge of the boys as a company of young actors.

With the accession of Mary, Sebastian Westcott must have taken an important part on many ceremonial occasions, beginning with the Coronation festivities on September 30, 1553. On November 25, 1553, Bishop Bonner formally restored the ancient manner of worship at St. Paul's, and John Howman de Feckenham was appointed Dean.

choir by such masters as had 'placards' to authorize them to impress boys with good voices.

<sup>1</sup> Cf. the later attempt in 1562 made by the Geneva party in Convocation to effect that all organs and curious singing should be laid aside. (Burney, iii, p. 26 n.) Hawkins (1875, p. 586) gives a quotation from the Homilies which further illustrates their views.

Ten weeks later, on February 9, 1554, a *Te Deum* was sung in St. Paul's in thanksgiving for the suppression of Wyatt's rebellion.

On Advent Sunday (December 2), 1554, Cardinal Pole was present in the Cathedral, when High Mass was celebrated and Bishop Gardiner was the special preacher. No doubt it was Westcott's duty to provide a grand Latin service for the occasion. It would be pleasant to think that the beautiful Motett *Te spectant Reginalde poli*, composed by Orlando Lassus, was sung on this occasion in honour of the Papal Legate, and pleasanter still to believe that Lassus himself was present at the performance. This is not an impossibility, for Lassus was in England in the course of this year, with Julius Caesar Brancaccio, 'a nobleman and an amateur musician,' and it is possible that he had not yet returned to Antwerp, where he is found in the early part of 1555 (see *Grove*).

The old ceremony of the Boy Bishop was carried out with unwonted splendour on the Feasts of St. Nicholas and of the Holy Innocents, 1555, and the 'Chyld-byshope of Paules Church with his Company' was admitted into the Queen's Privy Chamber 'at her manour of Saynt James in the Feildis', where they sang before her. The thirty-six stanzas sung on this occasion were written by Hugh Rhodes, a Gentleman of the Chapel Royal, and were printed in the same year. (See *Dict. Nat. Biog.*, 'Rhodes'.) Sebastian may have written the music.

Dean Feckenham of St. Paul's was installed as Abbot of Westminster on November 21, 1556, and was succeeded in his Deanery by the Rev. Dr. Henry Cole. The customary Christmas festivities were carried out by the Children of St. Paul's, and from Strype we learn that the child-bishop 'on St. Nicholas eve went abroad in most parts of London, singing after the old fashion, and had as much good cheer as ever was wont to be had before'.

A curious aberration on the part of the respectable Dr. Thomas Warton into the paths of literary forgery now demands our attention, for it affects our narrative in so far as that deals with the Children of St. Paul's. In his *Life of Sir Thomas Pope*, and again in his *History of English Poetry*, Warton refers to a visit paid by Queen Mary to her sister Elizabeth, then residing at Hatfield in the custody of Sir Thomas Pope. A play of *Holofernes*, we are told, was performed by the children of St. Paul's, and the next day the Princess Elizabeth sent for one Maximilian Poynes, who had taken a part, and made him sing to her, while she played the virginals. That all this is a fabrication is shown in an article in the *English Historical Review* for April, 1896, dealing with Warton's forgeries, to which readers may be referred for the evidence.

The accession of Queen Elizabeth in November, 1558, was not immediately followed by any changes in the form of worship, and it was not till August 11, 1559, that a Visitation was opened at St. Paul's to carry into effect the Act of Uniformity. Strype tells us that though all the members of the Chapter of St. Paul's were cited, 'very few appeared': and among the names of those who refused to subscribe is Sebastian Westcott, the Master of the Choristers. 'Those who remained obstinate in their contumacy had sentence of sequestration passed on them, with the further threat of deprivation if they did not submit before the 12th October following, to which day the Visitation was adjourned. The inquiry was then further adjourned till 3rd November, when several others besides those already mentioned proved intractable, and all, in consequence, suffered deprivation.'<sup>1</sup> Here, one might suppose, was the end of Sebastian's tenure of office at St. Paul's; but this was not at all the case.

It is well known that the Gentlemen of the Chapel Royal were left undisturbed in their religious views under Edward VI, Mary, and for the greater part of Elizabeth's reign. Queen Elizabeth was so fond of music that she willingly retained any Catholic musicians, provided they did not obtrude their opinions. But it is not so well known that the great English queen permitted an avowed Roman Catholic to retain his post as Organist, Almoner, and Master of the Children of St. Paul's Cathedral. Although sentence of deprivation was passed on Westcott by the Visitors, it was not carried into effect. His position at St. Paul's is thus summed up by the Rev. Dr. Nicholas Sander, in the Report presented to Cardinal Moroni in (?) May, 1561<sup>2</sup>:—

'Sebastianus, qui organa pulsabat apud D. Paulum Londini, cum vellet ejici, tamen tum ita charus Elizabethæ fuit ut nihil schismaticæ agens locum suum in ea ecclesia retineat.' (He was such a favourite with Elizabeth, as to retain his place in that church, without doing anything schismatical.)

Further proof of his continuance in office is found in the contemporary description of Elizabeth's visit to her palace of Nonsuch at the close of the year 1559, when Lord Arundell received her. One of the features of the pageant, we read, was 'a play of the children of St. Paul's, and their master Sebastian. After that, a costly banquet, accompanied with drums and flutes' (see Nichols's *Progresses*, 1788, vol. i, p. 44).

<sup>1</sup> *The Elizabethan Religious Settlement*, by Dom H. N. Birt, O. S. B., p. 171.

<sup>2</sup> *Catholic Record Society*, vol. i, p. 21, from Vat. Archiv. Arm. lxiv. 28, ff. 252-74. This is the only document which describes Westcott as Organist, not as Master of the Children.

This indeed is only the first of a long series of records bearing witness to Sebastian's activity as producer of plays for the Children under Elizabeth. In the Introduction to his *Accounts of the Revels at Court*, 1842, p. xxvii, Cunningham gives the following extracts from the Office Books of the Treasurers of the Chamber:—

'Payde upon the Councelles L're dated at Westm<sup>r</sup> the xxj daye of Januarye 1560(-1) . . . to Sebastyan Westcott M<sup>r</sup> of the Children of Polls vj<sup>li</sup>. xiiij<sup>s</sup>. iiij<sup>d</sup>. for playing in Christmas (i. e. 1560) before her grace.

'Payde upon the Counsell's Warraunt dated at Westm<sup>r</sup> the ix<sup>th</sup> daye of March 1561(-2) to Sebastyan Westcot M<sup>r</sup> of the children of Polls for an Entrelude played before the Q. Ma<sup>tie</sup>. vj<sup>li</sup>. xiiij<sup>s</sup>. iiij<sup>d</sup>.'

Music, it should be remembered, entered largely into these early plays, and opportunities were made not only for introducing singing, but also instrumental music. Thus in the *Tragedy of Gorboduc or Ferrex and Porrex*, first acted in the Hall of the Middle Temple on Twelfth Night, 1560-1, there was music in each of the five Acts, for Violins, Cornets, Flutes, Hautboys, and Drums; and many other instances might be given. So that the Master of the Children, besides being responsible for the production of the play, and very possibly for the writing of it, had to provide the musical part of the entertainment as well.

Westcott again received the sum of £6 13s. 4d. on January 10, 1562-3, for a play performed by the 'Childern of Polles', at Christmas, 1562. [*Acts of the Privy Council*.]

The year 1563 finds Sebastian again in trouble. Bishop Grindal, not being able to influence his religious opinions, took the step of excommunicating him. This brought upon him a letter from no less a person than Lord Robert Dudley,<sup>1</sup> better known as Elizabeth's favourite, Leicester, who urged that Westcott was not obstinate; that what he did was out of zeal; and that haste in such cases might be hurtful. Grindal replied in a long letter printed in Strype's *Grindal*, from which some extracts may be given:—

'*Sebastian* was complained of in my Visitation, now more than two years past . . . that he utterly abstained from the Communion. The said *Sebastian* being Examined by me, confessed the same, and alledged, partly that his Conscience was not fully satisfied, but chiefly that he was not in Charity, because of certain Actions of Debt and Suretiship between him

<sup>1</sup> He was patron of a company of actors, and may have been interested in Westcott as the trainer of the St. Paul's boys. His company played before the Queen, apparently at Christmas, 1560, and certainly at Christmas, 1562, on the same occasion as the St. Paul's boys. (Cunningham, xxvii and xxviii.)

and Sir William Garret, &c. I answered that the latter Allegation was merely Frivolous, as it was indeed. The first was worthy of Consideration. And therefore I gave him a good long Day for the better instructing of his Conscience [etc.]. When his Day appointed came, I found him as far off as at the first. That notwithstanding, I gave him a longer Day: and so from Day to Day till *July* last past. I also one Day conferred with him my selfe [etc.] But all in vain. And therefore I was at length compelled to pronounce him Excommunicate, who afore in Doings had Excommunicated himself. And these were the Causes that moved me so to do: *First*, The Discharge of mine own Duty and Office [etc.] *Secondly*, I seek herein his Reformation [etc.] *Thirdly*, He hath been of long time very Offensive . . . to all other well-affected Persons, frequenting Common Prayer there; seeing such an one joined with us in Common Prayer, which refused to join with us in the Lord's Supper [etc.] *Fourthly*, (Which is a Matter of great Moment) there is committed unto him the Education of the Choristers, or Singing Children; he remaining therefore in the Mind he doth, with what Conscience can I commit Youth to his Instruction.

'Your Lordship thinketh him not to be Obstinate: But I pray you remember, that Obstinacy is better known by Doings than by Sayings. Ye think also he doth it out of Zeal . . . And yet I assure your Lordship, I doubt much of his Zeal. For now after so long Trial, and good Observation of his Proceedings herein, I begin to fear, lest his Humility in Words be a counterfeit Humility, and his Tears, Crocodile Tears, altho' I my self was much moved with them at the first.

Last of all, where your Lordship thinketh, that Haste in such Cases might be hurtful, and Time might win him, it may please your Lordship to understand what Time he hath had already, and how long I have born with him. Which is no less than all the Time since my first Entry, being now almost Four Years [etc.] . . . I am content, because your Lordship writeth so earnestly for him, to forbear prosecuting the Penalties of the Law against him till after *Michaelmas*, or *Hallowentide*' [etc.].

Dom Birt, O.S.B., seems to imagine that Westcott really lost his position at that time. He writes thus: 'Every effort was made to induce him to conform, but in vain; and finally he suffered deprivation in 1563' (*Elizabethan Religious Settlement*, p. 442). But this inference is not borne out by the facts, for the *Acts of the Privy Council*<sup>1</sup> for the year 1564 show a payment to 'Sebastian Westcote, master of the children of Paul's', of the sum of £7 13s. 4d. (*sic*) for a play presented by him before the Queen at Christmas, 1564, which sum was paid him on January 18, 1564-5; and again on March 9, 1564-5, Sebastian Westcott received £6 13s. 4d. for a play presented

<sup>1</sup> See also Feuillerat's *Documents relating to the Office of the Revels*, p. 117, and Cunningham, p. xxix.



at Candlemas. It is therefore absolutely certain that Master Sebastian continued in favour with Queen Elizabeth, even after the second sentence of deprivation, and notwithstanding his known refusal to conform.

Two plays were presented by the Children of St. Paul's at Christmas, 1566, for which Westcott received payment on January 12, 1566-7 (*Acts of Privy Council*). Two plays again were given during the Christmas festivities, 1567, of which the names are in a list of seven which were then performed (Feuillerat, p. 119 and note).

From the Office Books of the Treasurer of the Chamber (Cunningham, p. xxix) we find that Sebastian received the customary £6 13s. 4d. for presenting a play 'before her highnes' on New Year's Day, 1568-9; and on December 28 (Feast of Holy Innocents), 1571, the tragedy of *Effiginia* was 'showen' by the children of Powles.<sup>1</sup> On January 12, 1571-2, Sebastian was paid £6 13s. 4d. for a play produced on New Year's Day<sup>2</sup>; and in the winter of 1572-3 the St. Paul's boys gave a performance as usual.<sup>3</sup> A play called *Alkmeon* was 'playde by the Children of Powles on Saint John's Day at night', 1573, at Whitehall<sup>4</sup>; while other entries in the Revels Accounts refer to payments for Sebastian's plays in the winters 1574-5 (Cunningham, p. xxxiv) and 1575-6. On the latter occasion, Twelfth Day, 1576, £10 was paid to Sebastian (*A. P. C.*). The *Historie of Error* was 'showen at Hampton Court on Newyeres daie (1576-7) enacted by the Children of Powles'<sup>5</sup>, for which Sebastian received £6 13s. 4d. and £10 more reward (*A. P. C.*) by a warrant dated January 20, 1576-7. On the following Shrove Tuesday night, his choristers played the *Historye of Titus and Gisippus* at Whitehall (Feuillerat, p. 270). For this, Westcott received £6 13s. 4d. and five marks reward (*A. P. C.*).

In 1577, Dom Birt (p. 442) tells us that Sebastian was living in London 'doubtless under the protection of Lord Dudley' [Leicester]; and that he resided under the shadow of his old home in St. Gregory's by Paul's, 'and is still called Master of the Children of Paul's Church being valued at £100 in goods', quoting from P. R. O. Dom. Eliz. cxviii, No. 73. As a matter of fact, he was still Master of the Children, and doubtless still occupied the same residence in which or near which he had lived since 1551 at least. In this year, however, his religious views, which had hitherto been to some extent winked at by those in power, brought him into serious trouble. The year 1577 was marked by a persecution of the Catholics and a renewed activity against the Recusants, and, among others, Sebastian was

<sup>1</sup> Feuillerat, p. 146.

<sup>2</sup> Feuillerat, p. 180.

<sup>3</sup> Feuillerat, p. 256.

<sup>4</sup> *Acts of Privy Council*.

<sup>5</sup> Feuillerat, p. 193, and *Acts of Privy Council*.



thrown into prison. In the *Acts of the Privy Council* is the following Memorandum, dated 'xxx° Decembris 1577', 'The last of December, Sebastian was committed to the Marshalsea.' It was actually on December 21 that he was imprisoned. Among the documents in the Record Office (Eliz. Dom., vol. cxl) is a 'Certificate of all the prisoners remaining in the Marshalsea for papistry', printed by the Catholic Record Society (vol. i, p. 70). Among 'Papists at liberty' we find: 'Sebastian Westcot sent in by comaundement from the honorable lords of the conscell for papistry 21 December A° 1577 and was discharged by my sayd lords of the Counsell the 19 daye of Marche A° 1557 [1577-8]'. That is to say, Sebastian, in spite of the protection of the Queen herself, was actually imprisoned in the Marshalsea for three months. No doubt Elizabeth herself interfered for the enlargement of such an old and valued servant. There is no mention of any play presented by the St. Paul's boys this winter, and she doubtless missed her entertainment. In the following winter (1578-9) the children's Plays begin again. In the Revels Accounts there is an entry under the date of January 1, 1578-9, in which 3s. 6d. is charged 'for carriage of a frame for Master Sebastian to the Court', and 3s. 4d. for his boat-hire to the Court (p. 298). A further entry (p. 286) gives us the information that 'A Morrall of the Marryage of Mynde and Measure' was 'shewen at Richmond on the sondaie next after New yeares daie enacted by the children of Pawles', for which the sum of £10 was paid. Again in the following winter we find this entry (Feuillerat, p. 321):—

'The history of Cipio Africanus shewen at whitehall the sondaie night after newe yeares daie enacted by the children of Pawles furnyshed in this Office with sondrie garmentes and tryumphant ensignes and banners newe made and their head peece of white sarcenett scarfes and garters whereon was employed . . . ells of Sarcenett A Citie a Battlement and xvij<sup>th</sup> payre of gloves.'

For this was paid £3 6s. 8d. (A. P. C.).

From the records of Christ's Hospital, London, we obtain a valuable reference to the Master of the Children of St. Paul's at this period. Under date of March 5, 1579-80, we read that 'Mr. Sebastian of Pauls, is appointed to have Hallawaie the younger out of this House to be one of the singing children of the Cathedral Church of Pauls in this Citie' (*Mus. Times*, January 1, 1907, p. 18). This entry refers to the privilege accorded to the Masters of the Children of St. Paul's (to which allusion has already been made) of impressing choir boys from other establishments. Sebastian, however, had no idea of allowing his own boys to be kidnapped when an attempt was made by

unauthorized persons. In the *Acts of the Privy Council* occurs this entry:—

'At Windesor, the iij<sup>de</sup> of December, 1575. A letter to the Master of the Rolles and Mr. Doctour Wilson that wheare one of Sebastianes boyes, being one of his principall plaiers, is lately stolen and conveyed from him, they be required to examine such persons as Sebastian holdeth suspected, and to proceade with such as be found faultie according to lawe and thorders of the realme.'

A *storie of Pompey* was enacted in the hall (? Whitehall) by the Children of Pawles 'on twelf nighte', 1580-1, 'wheron was ymployed newe one great citty, A senate howse and eight ells of dobbel sarcenet for curtens, and xvij paire of gloves' (Feuillerat, p. 336). And on St. Stephen's Day (December 26), 1582, the Children of St. Paul's produced a play, for which the sum of £10 was paid (*Acts of the Privy Council*).

The exact date of Westcott's disappearance from St. Paul's cannot be ascertained. The last mention of him by name is in the Christ's Hospital Document of March, 1580, already quoted, but it is reasonable to assume that he continued in office until Thomas Gyles appears as Master of the Children. A warrant to take up choir boys was granted on April 26, 1585, to Thomas Gyles, then Master of the Children (printed in *Mus. Times*, January, 1907), who probably had not long held the appointment. It would be interesting if Master Sebastian could be shown to have had a hand in the production of Lyly's plays, and thus to be connected with the beginnings of the great dramatic literature. Lyly's *Campaspe* and *Sapho and Phao* were both printed in 1584, having been played before the Queen by the Chapel Royal boys and the St. Paul's boys on New Year's Day and Shrove Tuesday respectively; though the year of publication may not be that of production (Feuillerat, p. 470). The *Acts of the Privy Council* for 1583 and 1584 are missing, and at present all we can say is that Master Sebastian probably died in the course of 1584.

Unfortunately we cannot trace any of Westcott's compositions. He must have been a good musician and choir-trainer. Probably, however, it was as a trainer of young actors and producer of plays that he excelled, and it was thus that he won and retained the favour of the Queen, and so escaped the worst of the many dangers that awaited his co-religionists in those troubled times. One thing is certain: Master Sebastian loomed large in the musical and dramatic annals of the mid-sixteenth century, and it is well to rescue his name from unmerited oblivion as a forgotten organist of St. Paul's Cathedral.

W. H. GRATTAN FLOOD.

## A RHYTHMICAL PECULIARITY IN CERTAIN MADRIGALS COMPARED WITH THE GREEK THEORY OF METABOLE OF RHYTHM

IN some of the Madrigals and Church Music recently brought to light and edited by Mr. Barclay Squire, there occur occasional changes of rhythm which may possibly appear strange to those who are only accustomed to the straightforward rhythm of most modern music. These changes are not the result of chance, nor do they indicate an early and undeveloped sense of rhythm on the part of their composers, though we have heard that editors have sometimes thought it necessary to smooth out similar cases in order to make them acceptable to the modern ear.

On the contrary, they are the product of a certain delicacy of perception that seems to have been more or less lost since the polyphonic era: and their place in the scheme of musical expression has been taken by changes of harmony. Yet there are signs of a coming revival of the old feeling for these subtle rhythmical effects.

The device we allude to consists of an unexpected and purely temporary change, from triple to duple measure or *vice versa*. Changes of rhythm-species have been common enough in every age, but, as a rule, they only take place at some definite point, where something new is expected: and the newly established species remains in force to the end of the composition, or of a principal section of it. Examples of this kind of change might be adduced from the works of almost any composer, ancient or modern: the duet 'Là, ci darem' in 'Don Giovanni', with its change from  $\frac{3}{4}$  to  $\frac{6}{8}$ , is sufficient to show our meaning.

But the changes in the madrigals of which we speak occur in unexpected places, and the ear is not led to prepare for them in any way, while the original rhythm is reverted to after the lapse of a few bars, or even one bar only. This rhythmical device was not peculiar to any one composer, or to any particular country: it was known, and evidently appreciated, wherever polyphony was cultivated, as will be seen by the few examples we quote below.

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1. John Farmer. 'Fair Phyllis I saw sitting all alone.' London, 1599.

(SOPRANO AND ALTO.)

When he found her

Oh then they fell a -

O then they fell a - kiss - ing a -

- kiss - ing O

- kiss - ing O then they fell a - kiss - ing

&c.

kiss - ing

2. Claude Le Jeune, 'O Vilanella.' Paris, 1586.

(SOPRANO.)

O vi - la - nel - la bel - la E quand'

io ti ba - scia - ro, O dol - ce vi - la - nel - la

3. Orazio Vecchi, 'Il bianco e dolce cigno.' Venice, 1598.

(FIRST SOPRANO.)

Ed io mo - ro be - a - to, mo -

- ro be - a - to, mo - ro be - a - to.

4. G. M. Nanino, 'Vienn' Himeneo.' Venice, 1581.

(ALTO.)

l'an - ti - co tuo va - lo - - - re

(SOPRANO.)

On - de a si lie - to gior - no

## 5. Alexander Udendal, 'Petite nymphe folastre.' Nürnberg, 1574.

Mil - le fois le jour bai - ser, A - vance mon  
quar - tier bel - le, Ma tour - tre, ma eo - lom -  
bel - le A - vance

## 6. J. P. Sweelinck, 'Hodie Christus natus est.' Antwerp, 1619.

(FOR FIVE VOICES.)

Ho - di - e, ho - di - e Ho - di - e, ho - di - e  
Sal - va - tor ap - pa - ru - it Sal -  
Sal - - - - va - - - - -

Apart from their context, these short extracts may probably seem dry, and difficult to appreciate. They can only have their due effect when the composition is heard as a whole. They must be sung with absolute decision, and with a complete understanding on the part of the performers, for the audience would easily obtain an uncomfortable impression that something was wrong about the madrigal, or that its performers were hazy as to their time. It is surprising, however, how quickly a body of singers who have been trained to an appreciation of rhythmical effect will seize upon and delight in this delicate and unfamiliar *nuance*.

In an article on 'British Folksong' by Mr. Frederick Keel in the *Zeitschrift der Internationalen Musikgesellschaft*, October, 1911, there occurs the following passage:—

Perhaps one of the most characteristic things about English Folksong is its irregular time-measure. There are plenty of tunes of five and seven beats in a bar, and many of them intersperse these with

bars of regular lengths—two or four beats in a bar. This irregular time no doubt originated in the impatience of the folk-singer to get on with his words, which are always of more importance to him than the tune. Instead of keeping his proper rests, he comes in with the next line, and interrupts the even rhythm of the song. Nevertheless it is surprising how smoothly the tune flows along.

Every one must have noticed how an untutored singer, or a street instrumentalist, will sometimes cut out a portion or the whole of the final bar of a musical phrase, even in some well-known music hall song. The reason for this is undoubtedly that described by Mr. Keel, impatience to get on with the words, or, in the case of the instrumentalist, with the melody. And his ear soon becomes vitiated, so that rhythmical irregularities become a second nature to him. They jar on the ear of the cultivated musician, because the construction of modern melody and harmony lead him to demand a regularity in the lengths of the phrases. In the case of the folk-song, on the contrary, 'it is surprising how smoothly the time flows along.' Yet this result is perfectly natural. Mr. Keel remarks that 'a real folk-singer has no feeling for harmony at all', while with us harmonic construction is closely bound up with rhythmical cola and periods. Where harmonic formulas are non-existent, rhythm need not necessarily be restricted to regular phrases occupying definite periods of time; and the composers and singers of these folk-songs were unfettered in this respect.

The changes of rhythm in the madrigals are in no way due to the impatience of the composers, nor are they connected with the harmonic construction. They are deliberately thought out and written down by the most highly trained musicians of their day. At this period Greek learning had a powerful fascination for all cultured minds, and musicians could hardly have escaped its influence. As a rule we know little of the private life and education of the madrigal writers. But we have direct evidence that Claude Le Jeune, at least, came under the magic spell of Greek music. In the Preface to a posthumous collection of madrigals, entitled *Le Printemps* and published in 1603, we read that 'the wonderful effects of ancient music, as described in the fables of Orpheus and Amphion, had been lost by modern masters of harmony'; and that Le Jeune 'was the first to see that the absence of rhythm accounted for this loss. That he had unearthed this poor rhythm and, by uniting it to harmony, had given the soul to the body.' (*Grove's Dictionary*, vol. ii, p. 672.)

Other composers, such as Orlando Lassus, had used Latin metres in setting French words to music; and it seems evident that the study of ancient rhythm and metre was not without influence on the compositions of that period.



Musicians were beginning to feel the need of variety, and as they had not yet learned to use much contrast of key, it would appear natural that they should have looked to rhythm to aid them in making their works attractive. And this would especially be the case if, like Claude Le Jeune, they made some study of the Greek theoretical treatises, in which so much stress is laid on the importance of rhythm. Hence it is perhaps permissible to think that the changes of rhythm in the madrigals were to some extent inspired by the study of Greek theory, in conjunction with the metrical forms found in the works of Greek and Latin poets.

But when the gradually extended use of the harmonic formulas called closes proved that music could easily be arranged in recognizable phrases of two, four, or six bars, as long as the bars were made of equal value amongst themselves, variety of phrase-magnitude and of rhythm-species (which we imagine to have been inspired by the study of Greek music), gradually disappeared in favour of a stereotyped form of phrase which has lasted to the present day. Within the 'four-bar phrase' the possible variety of note-magnitudes is infinite; but the values of the bars themselves must be equal.

This rule of equality, which M. Laloy has happily called 'L'équidistance des temps forts', is occasionally broken by living composers. In such cases they employ the same device as the madrigalists, but they use it far more sparingly, and it by no means becomes a marked feature in any particular composition; while with the madrigalists it is sometimes the most striking effect in a given work. In Sweelinck's 'Hodie Christus natus est', for example, the motet begins with four bars of triple measure to the word 'Hodie', then suddenly changes at the word 'Christus' in the first stanza, and 'Salvator' in the second, to four-time measure. We are led to expect one rhythm, and we get another. Is not this akin to Beethoven's tonal effects, when he leads us to expect a key which is not that on which the piece is to be founded? For example, in his very first symphony, which is in C major, he starts off with a full close in the key of F, and follows it by a full close in G, before establishing the key of C. Again, in the sonata op. 28 in D major, he commences with the key of G. Thus Sweelinck uses rhythm as Beethoven uses tonality, for giving virility by means of strong contrasts.

Unexpected changes of rhythm, like unexpected or unorthodox changes of key, must no longer be looked upon as eccentricities, introduced merely for the sake of striving after effect. They represent the manner in which a composer feels that he can best express what he has to say on that particular occasion. Music can express nothing definite. It must always be the outcome of the individual mind of



each composer. When two or more composers set the same poem to music, the various settings differ completely from one another in melody, harmony, and rhythm: in every ingredient that enters into the art of music. For each composer, when clothing the ideas of the poet with melody, can only do so by expressing through his music his own individuality. If the composer is also the author of the words, like Wagner, and the Attic tragedians, or can so identify his own individuality with that of the poet as to give the impression that he is the author of the words as well as of the music, his efforts will result in works that make an enduring appeal to human nature.

When a composer, in thus identifying himself with the poet, finds that he cannot express himself through the current musical idioms of his day, he seeks new devices of harmony, of melody, and, more rarely, of rhythm. These 'novelties' are not always immediately accepted by his contemporaries, and it often requires time and familiarity with them before they can be assimilated. And, in many cases, only familiarity can prove whether they are the outcome of what we term 'inspiration', or of a wish to say something new merely for the sake of startling the hearers.

The device of changing the rhythm-species as a means of musical expression, though rarely employed by the madrigalists, and still more rarely by modern musicians, seems to have been very familiar to the Attic poets, though unfortunately the Greek theorists have left us so little information on the matter that not until quite recently have investigators begun to notice its importance. The device is known as 'metabole', or change. Metabole of melody is frequently alluded to, and there are examples in the Delphic hymns: metabole of key was equivalent to our modulation. We believe that it is now becoming customary to translate the expression *μεταβολή ρυθμική* used by Aristides Quintilianus (Meibomius, p. 42) as 'Rhythmical Modulation'. Aristoxenus himself does not allude to it, but the fragments of his rhythmical treatises only deal with the elements, and it is possible that he may have treated of metabole in a lost chapter, for it appears to have taken as important a place in Greek music as tonal modulation does with us.

Aristides says: *μεταβολή δέ ἐστι ρυθμική ρυθμῶν ἀλλοίωσις ἢ ἀγωγῆς. γίνονται δὲ μεταβολαὶ κατὰ τρόπους δεκατέσσαρες*. 'Rhythmical modulation is a variation of rhythms, or of their movement,' i.e. *tempo*, or also the relative positions of arsis and thesis in the feet. 'There are fourteen kinds of modulation.'

But he only describes nine kinds, and Meibomius considers that the manuscripts are corrupt as to the last word in the above quotation, the numeral *ἰδ* being written for *θ*.

The first metabole is *κατὰ ἀγωγήν*, explained above. The second is *κατὰ λόγον ποδικόν*, i.e. 'modulation by the proportions of the feet'. That is, whether the arsis is equal to the thesis, called even rhythm, or in some proportion, as 1:2 (three-time rhythm), or 2:3 (five-time rhythm). This is the modulation we are dealing with, and it is unnecessary to enter into the remaining kinds mentioned by Aristides.

Baccheios Senior, in his Catechism (Meibomius, p. 18), says that there are seven kinds of modulation. In the list which he gives, three kinds of modulation affect rhythm, the remaining four being applicable to melody. 'What is modulation of rhythm?' he asks, and answers: 'When we change from a choree' (a three-time foot beginning with thesis) 'to an iambus' (a three-time foot beginning with arsis) 'or to any other of the feet'.

It is evidently to this kind of modulation that Aristides Quintilianus refers on p. 99 of Meibomius when he says: 'Those rhythms that adhere to one species of time are less emotional: those which change to other species draw the soul in contrary directions, constraining it to assimilate diversity.' But of too much modulation he evidently did not approve, for on the same page he says: 'But those who modulate the times or genera to excess, are terrible and destructive'.

Plutarch's little dialogue on music makes Onesicrates praise Terpander, Polymnastus, Thaletas, Sacadas, Alkman, and Stesichorus for their inventions of new and beautiful rhythmical forms. In the same work, Soterichos alludes to 'the chromatic genus, with the rhythms proper to it', which, he says, were originally used by the Kitharœdists, and thence passed into Tragedy. He probably refers to the logæedic, epitritic, dochmiac, and other 'mixed' rhythms, which found so large a place in tragedy; and we know that the chromatic genus was very much used in the theatre during the Periclean period. Soterichos mentions, later on in his speech, that Archilochus invented the insertion of the non-homogenous rhythms, *τοὺς οὐχ ὁμογενεῖς ῥυθμοὺς ἐντασιν*, that is, rhythms in which the feet are not all of the same species.

M. Louis Laloy, in his *Aristoxène de Tarent*, thinks that Metabole of rhythm has scarcely as yet received the attention from students that its importance deserves. He suggests that the puzzling dochmiac, logæedic, and dactyloepitritic rhythms, which appear to consist of mixtures of triple, duple, and quintuple measures, impossible for the musician of to-day to appreciate, were really modulations of rhythm. He thinks that as our modern composers sometimes obscure tonality under what he calls their 'chromatism', or excess of modulation, so the Periclean musicians, departing from the simplicity of successions of

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equal bars, came to delight in a perpetual rhythmical modulation, which could only be represented in modern notation by a constant change of time-signature.

His arguments are remarkable and convincing; but practical experiment would have to be made before we could determine whether it is possible for the ear to acquire a taste for such complicated rhythmical forms before one could entirely accept his hypothesis.

Of the charm and practicability of occasional changes such as those given in our musical examples the present writer has experience, from teaching them to a choir well grounded in rhythm; but would any modern choir be able to master the rhythms of a logacedic strophe, performed with a strict adherence to the rule that one long note invariably equals two short notes? And if any composer could make a satisfactory melody to such rhythm, and a choir could be trained to sing it, would a modern audience be able to assimilate and enjoy the result? We very much doubt it. Yet we venture to think that a more frequent use of rhythmical modulation than obtains at present may very well become one of the devices available to composers as a means of expression at some future period.

C. F. AB DY WILLIAMS.

# THE DEATH SONG OF THE CHEROKEE INDIANS

The Sun sets in Night and the Stars shun the Day, but

Glo - ry re - mains when their light fades a - way: Be -

gin, ye Tor-men - tors, your threats are in vain, for the

Son of Alk - no - mook shall nev - er com-plain.

The musical score is written in G major (one sharp) and 2/4 time. It consists of five systems, each with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are placed below the treble staff of each system.

This not very interesting little tune enjoyed an extraordinary popularity, out of all proportion to its merits, in and after the last quarter of the eighteenth century. In America, we are told, it had long 'the popularity of a national air and was familiar in every drawing-room in the early part of the [nineteenth] century'. In the British Isles it was printed and reprinted, and gave rise to what may almost be called a Cherokee Death Song literature. It can only be supposed that at a time when the Noble Savage was valued as a Romantic Figure, the words of the song made an appeal to the Sentiment of the Drawing-room, especially when wedded to what claimed to be a genuine Indian melody.

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In a recent number of the *MUSICAL ANTIQUARY* (iii. 36) there is an allusion to 'The Sun sets in Night. The new celebrated Cherokee Indian's Death Song', with a reference to Dr. Sonneck's article on 'Early American Operas' in the *International Musical Society's Quarterly Magazine*, 1906, pp. 463-6. American readers may like to know something more of the origin of this song than is given there.

Dr. Sonneck's narrative takes the tune back to 1790, when Royall Tyler's comedy *The Contrast* was published in Philadelphia. It was also used in Mrs. Hatton's opera, *Tammany, or the Indian Chief*, in 1794. *The Contrast* was reprinted in 1887 by the Dunlap Society, together with a version of the Death Song, which was published in New York about 1800 and is reproduced by Dr. Sonneck.

The British history of the 'Death Song' is somewhat more extended, and begins with the following undated publication:—

(i) The | Death Song | of the Cherokee Indians | An original AIR, brought from America by a Gentleman long | conversant with the Indian Tribes, and particularly with the Na- | tion of the CHEROKEES. | The Words adapted to the Air by a LADY. Price 6<sup>d</sup> | LONDON | Printed for the Author & sold at J. Preston's Warehouse N<sup>o</sup> 97 Strand. | and Exeter Change |

The date is given as 1780 in the British Museum Catalogue, but this is probably too early. If Ritson is right, the date (as we shall see) should be 1784. The words 'and Exeter Change' seem to have been inserted on the plate when J. Preston acquired premises there, not later than 1789. The original publication may very well have been 1784. The name of the poetess is not given, but she initials the copy in ink, 'A. H.'

Not to make any mystery about A. H. and the anonymous gentleman, it will be as well to state at once that 'A. H.' was Anne Hunter, the wife of the famous surgeon, John Hunter, whom she married in 1771. Her maiden name was Home, and she was daughter of an army surgeon who had served with General Burgoyne—a fact which gives her some sort of connexion with America. She was a poetess of some note in her day, though now chiefly remembered as Haydn's hostess when he was in London. She was the writer of the words of 'My mother bids me bind my hair' and the other Canzonets which Haydn set to music. Her poems were generally printed anonymously when they were published with music, though she issued a volume of them under her own name in 1802.

The first indication of the identity of the 'gentleman' who supplied Mrs. Hunter with the Indian song appears in an Edinburgh weekly magazine called *The Bee*. In the number for March 23, 1791, the Death Song is printed without music, with some prefatory remarks

signed C. T. and a footnote to this effect: 'The air, or simple melody of the original copy, of which these lines express the Spirit, was, we are told, introduced into England some years ago, by a gentleman of the name of Turner.' Ritson, who prints the words (with the tune) in his *Scottish Songs*, 1794, vol. ii, p. 261, as by Mrs. Hunter, tells us in a footnote that "The simple melody" of this song, as we are informed by its fair author, "was brought to England ten years ago by a gentleman named Turner, who had (owing to some singular events in his life) spent nine years amongst the natives of America; he assured the author," she continues, "that it was peculiar to that tribe or nation called the Cherokees, and that they chanted it to a barbarous jargon, implying contempt for their enemies, in the moments of torture and death". She adds that "The words have been thought something characteristick of the spirit and sentiments of those brave savages"; that "we look upon the fierce and stubborn courage of the dying Indian with a mixture of respect, pity and horror; and" that "it is to those sentiments in the breast of the hearer that the death song must owe its effect".<sup>1</sup>

After its first publication about 1784, the Death Song was constantly reprinted. Mr. Lawrence alludes to its appearance in *Exshaw's Magazine*, Dublin, September, 1787, and cites a separate publication, of which an example is in the Joly Collection. This appeared probably before 1788 (see Kidson, *British Music Publishers*, p. 212), and is entitled:

(ii) The Sun sets in Night | The new celebrated | Cherokee Indian's Death Song |

Dublin Publish'd by ANNE LEE (N° 2) DAME STREET near the Royal Exchange.

The next noteworthy appearance of the Death Song was when it was introduced into *New Spain; or, Love in Mexico*, a comic opera of which the libretto is ascribed to a Mr. Schoen, and the music is by Dr. Arnold: it was produced at the Haymarket on July 16, 1790. Here not only is the song introduced with the original tune, but Alkmonoak is brought upon the stage to sing it, and I suppose the tormentors as well. I do not know the plot of this opera, but Alkmonoak here is evidently an impostor, for after singing his Death Song he does not die. At any rate he lives long enough to take part cheerfully in the Finale.

So far we have been dealing with Mrs. Hunter's words set to the original tune.<sup>2</sup> But the success of the Death Song very soon inspired

<sup>1</sup> In publishing her verses in the collected Poems of 1802, Mrs. Hunter adds a footnote in which she supplies most of this information in much the same words.

<sup>2</sup> To prove the continued popularity of this tune, it is enough to refer to the



## THE DEATH SONG OF THE CHEROKEE INDIANS 169

others to put imitations upon the market. First of all the Indian Air was discarded and Mrs. Hunter's words were reset by Stephen Paxton. An example in the British Museum gives no composer's name nor date: the catalogue conjectures 1786 as the year of publication, but very likely it may be earlier, for Longman and Broderip took the branch shop, 13 Haymarket, before 1785. It is headed:—

(iii) The celebrated | Death Song | of the | Cherokee Indians |  
Price 1<sup>s</sup> | Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside and  
N<sup>o</sup> 13 Hay Market | Entered at Stationer's Hall.

This has accompaniments for Violins and Flutes and is altogether a more elaborate production than the simple Indian tune. That Paxton was the composer of it appears from a Dublin edition, of which a copy is in the Joly Collection:—

(iv) The Sun sets in Night. | As newly composed by Mr. Paxton. |  
Publish'd by Edmond LEE, Dame Street, near the Royal Exchange,  
Dublin. N<sup>o</sup> 2.

Mr. Kidson also writes, 'On a song sheet in my possession the words are present with Paxton's music, as well as the original air. The title of this runs:—

(v) "The Celebrated Death Song of the Cherokee Indians, as set  
by Mr Paxton & also adapted to another air by a Lady London  
printed by J Dale 19 Cornhill, & the corner of Holles Street Oxford  
Street."

I should guess the date of this as about 1791-2.'

But it was not enough to have discarded the Indian tune. Another even more elaborate 'Death Song' was published with different words to new music, but still announced as the 'celebrated' Death Song of the Cherokee Indian. The music, by Giordani, was a setting of words by Dr. Joseph Warton, beginning 'The Dart of Izdabel prevails'. I do not know if Warton wrote the words expressly for Giordani to set. I should suppose not; for they appear in his collected poems simply as *The Dying Indian* without any reference to Cherokees. Indeed, from allusions in the poem to 'Virgins of the Sun', I conjecture that it was some Peruvian *mise en scène* that he had in his mind. However that may be, there was printed, without date:—

(vi) The Celebrated Death Song, | of the | Cherokee-Indian, | Sung  
at Vauxhall, | The Words by the Rev<sup>d</sup> M<sup>r</sup> Jos<sup>h</sup> Warton, | Composed  
by | Sig<sup>r</sup> Giordani. | Price 3<sup>s</sup>. | London. Printed and Sold by Longman

Rev. James Plumptre's *Collection of Songs*, vol. i, 1806, where some very moral verses, headed 'My father', are to be sung to *The Sun sets in Night*; or, *Old Rob Morris*. These reappear in the *Vocal Repository*, 1809, in the part called *The Honest Farmer*. Plumptre's idea seems to have been to tempt the rustic mind to accept moral words by allying them to favourite tunes.



and Broderip Music Sellers to their Majesties and all the Royal Family at the Apollo N° 13 Hay Market & N° 26 Cheapside. Where may be had [&c., &c.].

This of course was reproduced in Dublin, where Giordani lived (Joly Collection).

(vii) The Celebrated Death Song of the Cherokee Indian. Composed by Sig<sup>r</sup> Giordani. Dublin. Published by JOHN LEE at the Corner of Eustace Street in Dame Street (N° 70).

The wonderful and prolonged vitality of the 'Cherokee Death Song' is exemplified by the fact that the Warton-Giordani composition was republished as late as 1856 (according to the B. M. Catalogue) as No. 321 of a series called the *Cyclopedia of Music*.

(viii) The Dart of Izdabel prevails, | *The Celebrated* | Cherokee Indian Death Song. | Written by the Rev<sup>d</sup> D<sup>r</sup> Warton, | The Music Composed by | Giordani. | This Beautiful Ballad, has been lately Introduced & Sung with | Rapturous Applause, at the Concerts of the Nobility. | Pr. 2/- reduced Price 6<sup>d</sup> | London, Published by B. Williams, 11 Paternoster Row, & 170, Great Dover Road, Borø. |

As far as I know this was the last expiring effort of the Cherokee until his resuscitation in America under the care of the Dunlap Society and Dr. Sonneck.<sup>1</sup>

<sup>1</sup> This paper is largely compiled from notes placed at the writer's disposal by Mr. F. Kidson, while the Dublin references are due to the kindness of Mr. W. J. Lawrence.

## LISTS OF THE KING'S MUSICIANS, FROM THE AUDIT OFFICE DECLARED ACCOUNTS

(Continued.)

Audit Office. Declared Accounts. Bundle 393. No. 66.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Michaelmas 8 Chas. I. 1627 to Michaelmas following.

Payments to:—

*Trumpeters*:—John Religh & Josias Broome, Sergeaunt trumpeters, Robert Ramsey, Randall Floyd, Richard Stock, George Porter, Searles Perkins, Humfrey Jenkinson, Peter Jones, W<sup>m</sup> Marr, William Ramsey, Edward Jukes, John Pendre, Cuthbert Collins and William Smith.

William Allen, for three quarters of a year ending Midsummer 1628.

Christopher Hopkins at 8*d.* a day.

*Violins*:—Thomas Lupo, junior, Thomas Warren, John Heydon, John Hopper, James Johnson, Davis Mell.

Nicholas Piccart, in the room of Cesar Galliardello, deceased (by letters under the signet, dated 22 November 4. Chas. I.); the first payment to begin from Mich. 1627 and due to him for half a year ending Lady Day 1628.

Alphonso Ferabosco.

Thomas Lupo, the elder, composer of the violins, for one quarter ending Christmas 1627.

Stephen Nant, composer of the violins, in the room of Thomas Lupo deceased (by letters under the signet, 22. Nov: 4. Chas I) for one quarter ending Lady day 1628.

*Flutes*:—Andrea Lanier and Henry Ferabosco, William Gregory.

*Sagbuttes*:—John Snowesman, & Richard Blagrove, Clement Lanier.

*Lutes*:—Robert Johnson, Maurice Webster, Robert Dowland, Nicholas Lanier.

*Virginals*:—Thomas Warwicke, 'exercising of two places at <sup>xx</sup>iiij vjñ (£86) a year.

[No tuner for this year.]

Audit Office. Declared Accounts. Bundle 393. No. 67.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Michaelmas 4. Chas: I. [1628] to Michaelmas following.

Payments to:—

*Trumpeters*:—John Religh, serjant, Josias Broome, Robert Ramsey, Randall Lloid, William Allen, Richard Stocke, George Porter, Searles Perkins, Peter Jones, Humfry Jenkinson, William Marr, William Ramsey, Edward Juxe, John Pendre, Cuthbert Collins, William Smith.

Christopher Hopkins.

*Violins*:—Thomas Lupo, John Frend, Thomas Warren, John Haydon, Leonard Mell, John Hopper, James Johnson, Dauies Mell, Anthony Comie; Richard Dorney & Robert Parker in the place of the said Anthonie Connie deceased (Richard Dorney £16 2s. 6d. a year & Robert Parker at 20d. a day, by letters under the signet dated 29. Nov: 1629), first payment to begin from the death of the said Anthony Comie.

Daniel Farrant.

Nicholas Picart in the place of Cesar Galliardello at £80 a year & £16 2s. 6d. for his livery (by letters under the signet, 22. November 4. Chas. I. to begin from the death of the said Cesar Galliardello.

Alphonso Ferrabosco.

Stephen Nan, composer for the violins.

*Flutes*:—Andrea Lanier & Henry Ferrabosco.

William Gregory.

*Sagbuttes*:—John Snowesman & Richard Blagrove, Clement Lanier.

*Lutes*:—Robert Johnson, Maurice Webster, Robert Dowland.

Nicholas Lanier, & Timothy Collins.

*Virginalls*:—Thomas Warwicke, musician of the virginalls for two places.

*Tuner of the wind instruments*:—Edward Norgate at £60 a year.

#### Audit Office. Declared Accounts. Bundle 393. No. 68.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Michaelmas 5. Charles I, 1629 to Michaelmas following.

Payments to:—

*Trumpeters*:—John Releigh, Josias Broome, sergeants, Robert Ramsey, Randall Floyd, William Allen, Richard Stocke, George Porter, Searles Perkins, Peter Jones, Humfry Jenkinson, William Marr, William Ramsey, Edward Jukes, John Pendre, Cuthbert Collins & William Smith.

Christopher Hopkins.

*Violins*:—Thomas Lupo, Thomas Warren, John Heydon, Leonard Mell, John Hopper, James Johnson, & Davis Mell, Richard Dorney, Robert Parker.

Daniel Farrant, Nicholas Pickart, Alfonso Ferabosco.

Stephen Nan, composer for the violins.

*Virginalls*:—Thomas Warwick.

*Flutes*:—Andrea Lanyer & Henry Ferrabosco.

William Gregory.

*Sagbuttes*:—John Snowesman, Richard Blagrove, John Freind, Clement Lanier.

*Lutes*:—Robert Johnson, Maurice Webster, Robert Dowland, Nicholas Lanier & Timothy Collins.

*Tuner of the wind instruments*:—Edward Norgate.

**Audit Office. Declared Accounts. Bundle 393. No. 69.**

Declared account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber from Michaelmas 6. Chas. I, 1630 to Michaelmas following.

Payments to:—

*16 Trumpeters*:—viz:—John Releigh & Josias Broome, serjants, Robert Ramsey, Randall Floyd, Richard Stocke, George Porter, Searles Perkins, Peter Jones, Humphrey Jenkinson, W<sup>m</sup> Marr, W<sup>m</sup> Ramsey, Edward Jukes, W<sup>m</sup> Allen, John Pendre, Cuthbert Collins & W<sup>m</sup> Smith.

Christopher Hopkins.

*Violins*:—Thomas Lupo, Thomas Warren, John Heydon, Leonard Mell, John Hopper, James Johnson and Davyes Mell, Richard Dorney, Danyell Farrant, Nicholas Pickart, Alphonsoe Ferraboscoe.

Stephen Nan, composer for the violins.

*Flutes*:—Andrea Lanyer & Henry Ferraboscoe, W<sup>m</sup> Gregory.

*Sagbuttes*:—John Snowesman, Richard Blagrove, John Freind, Clement Lanyer.

*Lutes*:—Robert Johnson, Maurice Webster, Robert Dowland, Nicholas Lanyer & Timothy Collins.

*Virginalls*:—Thomas Warwick (exercising two places).

*Maker, repairer & tuner*:—Edward Norgate (by letters patent, dated 30, December, 9 James I.).

**Audit Office. Declared Accounts. Bundle 393. No. 70.**

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber from 8. Chas. I. 1632 to Michaelmas following.

Payments to:—

*Trumpeters*:—John Ryley, Josias Broome, serjeant, Robert Ramsey, Randall Floyd, Richard Stocke, George Porter, Searles Perkins, Peter Jones, Humfrey Jenkinson, W<sup>illm</sup> Marr, W<sup>m</sup> Ramsey, Edward Jukes, John Pendre, Cuthbert Collins & W<sup>m</sup> Smith.

W<sup>m</sup> Allen, late one of his Majesty's said trumpeters for 1 quarter and 81 days ending 16 March 1633[–4] succeeded by Christopher Hopkins (by letters under the signet 9 April 9. Chas. I.) to whom wages at 16d. a day

are due for half a year & 15 days and wages at 8*d.* a day due for one quarter and 82 days, ending 17. March 1633[-4]. John Smith in the place of the said Christopher Hopkins (by letters under the signet 10. April 9. Chas. I).

*Violins* :—Thomas Lupo, Thomas Warren, John Heydon, Leonard Mell, John Hopper, James Johnson & Davys Mell.

Richard Dorney, Nicholas Pickart, Alfonso Ferraboscoe.

Stephen Nawe composer for the violins.

*Flutes* :—Andrea Lanier, Henry Ferraboscoe, W<sup>m</sup> Gregory.

*Sagbuttes* :—John Snowsman, Richard Blagrove, John Frend, Danyell Farrant, Clement Lanier.

*Lutes* :—Robert Johnson, Maurice Webster & Robert Dowland, Nicholas Lanier & Timothy Collins.

*Virginalls* :—Thomas Warwicke (exercising two places).

*Tuner, & repairer of the wind instruments* :—Edward Norgate.

**Audit Office. Declared Accounts. Bundle 394. No. 71.**

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Michaelmas 9. Chas. I. 1633 till Michaelmas following.

Payments to:—

15. *Trumpeters*, viz. :—John Raleigh and Josias Broome, sericantes, Robert Ramsey, Randall Floyd, Richard Stock, George Porter, Searles Perkins, Peter Jones, Humfrie Jenkinson, William Marr, William Ramsey, Edward Jukes, Cuthbert Collins, William Smith and Christopher Hopkins.

John Pendre, late one of his Majesty's trumpeters, due for half a year, John Smith succeeding the said John Pendre, deceased (by letters under the signet, dated 30 May 10 Chas. I.), the payments to date from the day of the death of the said John Pendre.

The said John Smith, for wages at 8*d.* a day, due for half a year and 37 days ending 1. May 1634, Thomas Floud, succeeding him (by letter under the signet, 17. May 10 Chas. I) the first payment to begin from the day of the death of the said John Pendre, due to him to Michaelmas 1634 viz: £4 17*s.*

7 *Violins* :—Thomas Lupo, Thomas Warren, John Heydon, Leonard Mell, John Hopper, James Johnson, and David Mell. Richard Dorney, Robert Parker, Nicholas Pickart, Alfonso Ferraboscoe.

Stephen Nan, composer for the violins.

<sup>1</sup> *Flutes* :—Andrea James & Henry Ferraboscoe, William Gregory.

*Sagbuttes* :—John Snowsman, Richard Blagrove, John Freind, Daniell Farrant, Clement Lanier.

*Lutes* :—Maurice Webster, Robert Dowland.

Lewis Evans, in the place of Robert Johnson, deceased (by letters under

<sup>1</sup> In the margin 'Lanier' partially erased.

the signet 30 April 10. Chas. I.) payments to date from Michaelmas last & due to him for a year ending Mich. 1634.

Nicholas Lanier, and Timothy Collins.

*Virginalls*:—Thomas Warwicke, exercising two places.

*Tuner and repairer of the wind instruments*:—Edward Norgate.

**Audit Office. Declared Accounts. Bundle 394. No. 72.**

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Mich: 10. Chas. I. 1634 till the Michaelmas following.

Payments to:—

16. *Trumpeters*:—John Releigh & Josias Broom, seriants, Robert Ramsey, Randall Floyd, Richard Stock, George Porter, Searles Perkins, Peeter Jones, Humfrey Jenkinson, William Marr, William Ramsey, Edward Jukes, Cuthbert Collins, W<sup>m</sup> Smith, Xpofer Hopkins & John Smith.

Thomas Floyd at 8d. a day.

7 *Violins*:—Thomas Lupo, Thomas Warren, John Heydon, Leonard Mell, John Hopper, James Johnson & David Mell, Richard Dorney & Robert Parker.

Nicholas Pickart, Alphonsoe Ferraboscoe.

Stephen Nan, composer for the violins.

*Flutes*:—Andrea Lanier & Henry Ferraboscoe, W<sup>m</sup> Gregory.

*Sagbuttes*:—John Snowsman, Richard Blagrove & John Freind, Daniell Farrant.

Clement Lanier, due to him for one year ending Mich. 1635 and for one quarter of a year ended at Mich. 1627.

*Lutes*:—Lewis Evans, Maurice Webster & Robert Dowland, Nicholas Lanier & Timothy Collins.

*Virginalls*:—Thomas Warwick.

*Tuner & Repairer*:—Edward Norgate.

**Audit Office. Declared Accounts. Bundle 394. No. 73.**

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber from Michaelmas 11. Chas. I. 1635 to Michaelmas following.

Payments to:—

15. *Trumpeters, viz.*:—John Releigh and Josias Broome, Sergeants, Robert Ramsey, Randall Floyd, Richard Stocke, George Porter, Serle Perkins, Peter Jones, Humfrey Jenkinson, W<sup>m</sup> Marr, W<sup>m</sup> Ramsey, Edward Jukes, Cuthbert Collins, Xpofer Hopkins and John Smith.

William Smith due for three quarters of a year, and 60 days, Thomas Floyd, succeeding the said William Smith, deceased (by letters under the

signet, 4. April 18. Chas. I) the first payment to begin from the death of the said W<sup>m</sup> Smith.

Thomas Floyd, for three quarters of a year and 60 days at 8*d.* a day and to David Allen in his place (by letters under the signet, dated 14 April 18. Chas. I).

*7 Violins* :—Thomas Lupo, Thomas Warren, John Heydon, Leonard Mell, John Hopper, James Johnson and David Mell.

Richard Dorney, Robert Parker, Nicholas Pickarte, Alfonsoe Ferraboscoe. Stephen Nan composer for the violins.

*Flutes* :—Andrea Lanier, Henry Ferraboscoe, William Gregory.

*Sagbuttes* :—John Snowesman, Richard Blaggrave, John Freind, Clement Lanier.

<sup>1</sup> *Violins* : Daniel Farrant.

*Lutes* :—Lewis Evans, Robert Dowland.

Detricke Steeffken, in the place of Maurice Webster, deceased, (by letters under the signet, 7. April 12 Chas. I) payments to date from Mich. 1685.

Nicholas Lanier & Timothie Collins.

The said Tymothy Collins for half a year, ending at the feast of the Annunciation 1628.

*Virginalls* :—Thomas Warwicke.

*Tuner & repairer* :—Edward Norgate.

<sup>1</sup> Inserted with the Sagbuttes.



## NOTES AND QUERIES

### NOTES

*Extracts from the Middlesex County Records relating to Musicians.* The following extracts have been sent by Mr. A. F. Hill, F.S.A., who kindly allows them to be printed. They illustrate to some extent the humbler part of the musical life of the seventeenth century.

MIDDLESEX COUNTY RECORDS. SESSIONS BOOK, No. 56, p. 45.

*Sessions Held at Westminster, April 11, 1645.*

Marke Howsley, of the parish of St. Martin-in-the-Fields, musician, appears and is discharged on payment of a fine for 'scandalizing the committee of the Militia'.

IBID. SESSIONS BOOK, No. 171, p. 45.

*Sessions held at Westminster, October, 1657.*

Henry, son of Henry Hazard, of the parish of St. James's, Clerkenwell, gentleman, apprenticed to Robert Strong, 'citizen and musitian' of London, for eight years. Dated October 14, 1657.

IBID. SESSIONS BOOK, No. 181, p. 87.

*Sessions held at Hicks Hall, December, 1658.*

Petition of Thomas Hosier, praying to be released from his apprenticeship with Anthony Curtis, of the parish of St. Giles-in-the-Fields, musician, setting forth that he served Curtis for the space of three years, and then went, in the service of the Commonwealth, to the West Indies, where he remained for four years, or longer, and on returning home he served his master a quarter of a year longer; that his master received £26 of his wages; that the petitioner has since contracted matrimony, and prays the benefit of an act, made in the late Parliament, for enabling such as have faithfully served the Commonwealth in the wars for four years, to use such trade or calling as they may be fit for; and that the said Curtis might restore to him his clothes, etc., and 'basse violl-inne'. For the said reasons, and also because the said Curtis has been 'commonly used to send Hosier up and down to proffer musicke in tavernes and ale-houses, being not sent for, contrary to law', it is ordered that the said Thomas Hosier be discharged from his apprenticeship, and that the said Curtis deliver to him all his wearing apparel and the said 'instrument of musicke'.

IBID. SESSIONS BOOK, No. 201, p. 38.

*Sessions held at Westminster, October, 1662.*

Indenture of apprenticeship of John, son of John Pike, of St-Giles'-in-the-

Fields, weaver, to Hugh Buett, of the same parish, musician, for eleven years. Dated 27 January, 1659-60.

IBID. SESSIONS BOOK, No. 255, p. 24.

*Sessions held at Hicks Hall, February, 1668[-9].*

Order that Thomas Watson, apprenticed for seven years to John Tisdall, a musician now dead, be discharged from his apprenticeship, as Tisdall's widow, Margaret, had married a seaman 'now at sea, and utterly ignorant in the art and skill of a musician'.

IBID. SESSIONS BOOK, No. 278, p. 33.

*Sessions held at Westminster, May, 1671.*

Order for the discharge of Charles, son of Charles Presse, from his apprenticeship with Jacob Hall, 'to learn the art of music, dancing and vaulting on the ropes'; Hall had gone 'into some parts beyond the seas'. [For Jacob Hall, the famous rope-dancer, see the *Dict. Nat. Biogr.*]

IBID. SESSIONS BOOK, No. 282, p. 29.

*Sessions held at Hicks Hall, August, 1671.*

Whereas in May last, Charles, son of Charles Presse, of London, merchant-taylor, was discharged from Jacob Hall, to whom he was apprenticed, and it was then ordered that the said apprentice 'should be placed forth to some honest trade and profession'. Now as it appears that the said discharge was obtained by the apprentice's said father, upon pretence that the said Hall had deserted his pupil, and upon proof that he had kept him with all necessities 'until such time as his said apprentice forsook and run away from his said master'; it is ordered that the said order 'unduly obtained', be made void, and it is further ordered that the said apprentice be discharged, 'to this intent that the said Charles Presse, the younger, be bound forth apprentice to some honest and lawful trade which this Court should like and approve of before the end of this present sessions,' and that if the said father do not, within the aforesaid time, apprentice his said son as aforesaid, but shall permit him 'to exercise the faculty of vaulting or dancing on the ropes any longer', that then this order shall be void.

IBID. SESSIONS BOOK, No. 311, p. 36.

*Sessions held at Hicks Hall, February, 1673-4.*

Petition of James Price, praying to be released from his apprenticeship to his father, John Price, to whom he was bound apprentice to learn the art of a trumpeter; the petitioner, immediately afterwards, went to sea in a merchant ship, and his father, in the meantime, was one of the trumpeters in his Majesty's fleet, and was killed in the King's service. As soon as the petitioner returned to England he was 'impressed' into his Majesty's service on board the *Bristol*. His stepmother refuses to clothe him, though she has received his wages. Order made granting the discharge prayed for,

and he is turned over to Thomas Branston, trumpeter, in the East India Company's service on board the *New Eagle*.

*Ballad Operas* (ii. 1, 121, 181). At the end of *The Tragedy of Zara* 'printed for J. Watts', 1736, is a page of advertisements of Comedies, Tragedies, and Operas published by Watts. There is a list of twenty-six 'Operas with the Musick', all of which are named by Mr. Barclay Squire in his Catalogue of Ballad Operas, excepting two. These are: 'Merlin; or, The Devil of Stone-Henge,' and 'The Opera of Operas'.

I have a copy of the 1733 edition of 'The Opera of Operas', but in that there is no music printed with the songs. I take Watts's advertisement, however, to be proof that there were editions of these two Operas containing the music to the songs.

EX LIBRIS.

*Dottel Figlio*. Mr. Kidson in his interesting paper on James Oswald (ii. 40) inclines to the view that 'Dottel Figlio' was merely 'a *nom de plume*' of a composer for the flute or violin, and most probably was Benjamin Hallet. It appears to me that Dottel Figlio was simply Dothel Fils, or, as his name is given on his published works, 'Dothel le Fills.' His father, Nicholas Dothel, was a flautist, and published several pieces for the flute, also Sonatas for Flute and 'Cello, and Trios for two Flutes and 'Cello in 1745. In 1763 John Walsh published Dothel le Fills's Sonatas for two Flutes and 'Cello, and also Dothel le Fills's Solos for a Violin and 'Cello. In 1770 Mrs. Johnson published 'Dothel's Nottornos, Op. 5', and in 1775 Bremner issued 'Dottel's Duets for German Flute'. Therefore, instead of accepting Mr. Kidson's ingenious equation of the name as 'talented child', meaning Benjamin Hallet, I should be inclined to regard it as the genuine name of the composer.

W. H. GRATTAN FLOOD.

Mr. Frank Kidson writes in answer to the above note:—

'I may be wrong in my suggestion that Hallet *might* be the composer of the works by Dottel Figlio, but we have to face the fact (see my article—October, 1910, p. 40), that they are claimed as by Oswald about 1770, and all were first published by him before Walsh, Bremner, Thompson, or Mrs. Johnson issued copies.'

*Peter Bressan* (ii. 242–3). The friend and executor of James Paisible was probably the flute-maker 'at the Green Door, in Somerset House Yard in the Strand'. There is a notice of Bressan in Mr. Welch's *Six Lectures on the Recorder*, p. 163, footnote.

READER.

#### ANSWER

*Thomas Moore's Compositions* (ii. 244, iii. 119). There is a long list of songs by Moore in Power's advertisement, at the end of No. V of the *Irish Melodies*, 1818. The names of sixty-four are given, including Duets and Glees. WILKS should look at this advertisement if he can find a copy of

No. V of the Irish Melodies from which it has not been removed by the binder.

The following is announced as 'In the Press' in 1815:—

A Series of Sacred Songs, Duets, and Trios: the Words by Thomas Moore, Esq.; the Music composed and selected by Sir John Stevenson, Mus. Doc., and Mr. Moore. HIBERNICUS.

### QUERIES

*Jean Claude Gillier, French composer and violinist, 1667–1737.* I should be glad of any information about Jean Claude Gillier's compositions during his stay? or his several stays? in England. I know his:

1. 'Collection of new songs, with a Thorow-bass to each song for the Harpsichord, Theorbo, Lute or Spinett.' London, 1698 (British Museum). Were some of these songs published elsewhere? in a Magazine?

2. 'Mr. Gillier's Musick made for the Queen's Theatre.' Walsh? London, 1705? (British Museum). For what play? and when performed?

3. 'Mr. Gillier's Musick in the play calld the Stratagem.' Walsh, London, 1707? (British Museum). Composed for Farquhar's *Beaux Stratagem*? and when performed?

4. 'Recueil d'airs français sérieux et à boire—d'une, deux et trois parties—composé en Angleterre.' Londres, 1723 (British Museum).

*Peter Gillier.* I suppose Gillier the Younger 'or Gillier Junior' must be Peter Gillier, and what relation, son? nephew? cousin? was he to Jean Claude Gillier? I know Gillier the younger's:

1. 'Eight sonatas for two violins and violoncello.' London, 1760 (British Museum).

2. 'Six setts of Lessons for the Harpsichord,' opera secunda. London, 1770 (British Museum).

3. 'Eight sonatas for two violins and violoncello, and one concerto for the harpsichord' (British Museum). I should be much obliged to any one who would tell me something about this composer's life and lineage, and if other works of his are known. M. L. P., PARIS.

### CORRIGENDUM

iii. 68, Answer, lines 2 and 3: for *Pandulpho* read *Pandolpho*.